

UNIVERSITY COLLEGE, London.—Faculties of Arts and Laws and of Science.—AWARD of PRIZES and CERTIFICATES of HONOUR.—Session 1870-71.

The usual public Distribution of the Prizes and Certificates did not take place this year, in consequence of the death of Mr. Grote, the President of the College, a few days before the time appointed for the purpose.

Andrews Entrance Prizes, 20*l.* each: P. D. Wheeler, classics; B. J. Leverton, science; A. H. Spokes, modern languages with one scholarship.

Andrews Prizes.—2nd Year's Students, equal, 4*l.* each: J. N. Keynes, C. Parsons, 1st Year's Students: 1st Prize, 3*l.* 1*l.* A. H. Spokes; 2nd Prize, 3*l.* P. D. Wheeler; 3rd Prize, 2*l.* B. J. Leverton.

Jews' Commemoration Scholarship, for general proficiency, 15*l.* per annum for two years: A. H. Spokes.

Archibald Prizes.—From Mr. Lewis, F.A.S., F.I.B.A.—Fine Art, First Year's Course: Prize, G. Elkington; Certificates, 2, A. E. Warner. Second Year's Course: Donaldson Silver Medal, G. Elkington; Certificate, 2, E. Square, Construction. First Year's Course: Prize, G. Elkington; Certificates, 2, 3, C. Field, equal; C. H. L. Wilding, G. H. Smith, 1*l.* each. Course: Donaldson Silver Medal, G. Elkington; Certificates, 2, G. Elkington; 3, E. T. Perrott.

Physics, Professor Foster, A.A., F.R.S.—Senior Class: Prize, V. Lassoto, of Moscow; C. V. Smith; 2*l.* F. W. Franklin.

Junior Class: 1st Prize, 1*l.* 1*l.* E. C. Wedmore; 2*l.* G. Elkington; Certificates, 2, J. E. Warner; 3, E. T. Perrott.

Chemistry, Professor Williamson, Ph.D., F.R.S.—Gold Medal, H. Greenhalgh; Certificates, 2, H. E. Thomas; 3, J. C. Armstrong, of Klaenzenhof; 4*l.* R. Koma, of Japan; 5, A. P. Postlethwaite.

Philosophy of Mind and Logic, Professor G. Croom Robertson, M.A.—Prize, 1*l.* 1*l.* P. D. Wheeler; 2*l.* N. Keynes. Logie: 1st Prize, J. N. Keynes; 2*l.* C. L. Rothers.

Latin, Professor Robinson Ellis, M.A.—Senior Class: Higher Division: 1st Prize, U. Parsons; 2nd Prize, F. D. Wheeler; Certificate, 3, A. H. Spokes. Lower Division: 1st Prize, F. D. Wheeler; 2nd Prize, G. S. Greenhalgh; Certificates, 3, equal; J. H. Birchcough; 4*l.* G. Elkington; 5*l.* G. H. Smith; 6*l.* S. J. Jones.

Analytical Chemistry, Professor Williamson, Ph.D., F.R.S.—Gold Medal, H. Greenhalgh; Certificates, 2, H. E. Thomas; 3, J. C. Armstrong, of Klaenzenhof; 4*l.* R. Koma, of Japan; 5, A. P. Postlethwaite.

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LITERATURE

Traditions of Eden. By H. Shepheard. (Nisbet & Co.)

THE spectacle of a good man struggling with adversity used to be accounted a treat for the gods. If critics were the savage beings some suppose, they could hardly have a daintier treat than the spectacle of an old-fashioned orthodox divine rushing into print with what he deems a totally new proof of the truth of his favourite tenets in the shape of certain alleged discoveries, which discoveries are very far from being new, and equally far from embracing the whole of the facts well known as existing in connexion with the subject. Under the taking title of 'Traditions of Eden,' the Rev. H. Shepheard, who has already, by his 'Ithuriel's Spear,' much to his own apparent satisfaction, discomfited the 'Ecce Homo,' undertakes to prove the historical truth of the Pentateuch from certain characteristics appertaining to ancient worships. The design, as thus stated, is laudable enough, and no doubt there are persons to whom, through the novelty to them of the line taken, Mr. Shepheard's work will appear a marvel of laborious investigation and honesty of statement. We can assure such persons that had they accompanied him in his search for facts wherewith to prove his theory, their emotion would have taken the form of amazement at the hardihood with which he has ignored the enormous mass of other facts which tell dead against him, and which he cannot fail to have encountered in his search. He himself, indeed, speaks of his work as "a selection rather than a collection of significant facts"; but his candour falls short of acknowledging that in his mode of selection he has been influenced by precisely that "spirit of one-sidedness and unfairness" with which he liberally credits all who fail to believe exactly as he himself believes.

The particular hypothesis which it is the purpose of this book to maintain may be thus, as nearly as possible in its own words, succinctly stated: The world is (for the author) the scene of a prolonged conflict between the powers of good and evil, as personified respectively by the two heroes of Judeo-Chaldaean mythology, Jehovah and Satan. The conduct of one of these rival deities constitutes what is called in Scripture "the mystery of godliness"; that of the other "the mystery of iniquity": the latter being the "Satanic travestie of the former, and a proof of the truth of Christianity, inasmuch as the existence of a caricature proves the existence of the original which it misrepresents." The contest began (so far as this world is concerned) in Eden, when "the great enemy of God and man," in the guise of a serpent, gained the first advantage by prevailing upon our first parents to be disobedient. To counteract the effect of this move was the object of that "mystery of godliness" which was announced to consist in the incarnation of Jehovah by the agency of a virgin, and his becoming "Man's Redeemer by suffering death as an Atonement for man's rebellion." Satan, however, was not to be checkmated at once. Finding that a belief in "the mystery of godliness" was itself a healing virtue, he cast about for a method to neutralize or destroy its beneficial effects. It is in the discovery of the in-

genious and memorable device by which Satan achieved this nefarious purpose, that our author's claim to the admiration and gratitude of humanity consists. Dipping into various works on the ancient worships of mankind, he observed that among the most prevalent was the worship of the Serpent and the Tree, while that of the woman and the child were by no means ignored. The coincidence was irresistible for him. Was it not as a Serpent, and by means of a Tree, that Satan had triumphed in Paradise; and is it not by means of a Virgin and a Child that man is to be finally restored? What, then, can be plainer than that the artful fiend has "endeavoured to deprive men of their promised salvation from sin and death, by a system of counterfeits and delusive substitutes;" and that it is himself whom he has got to be worshipped as a Serpent, to be accepted universally as the symbol of deity, the Enduer of mankind with the knowledge of Good and Evil, and author of all art and science; while for the real Virgin and Child he has substituted the Babylonian Semiramis as queen of heaven, and her supposititious son Zero-Ashta? The bulk of the volume is occupied by the enumeration of such facts as do not militate against the author's hypothesis that "Heathenism is just a caricature of the gospel which was preached to Adam."

The book is perfectly serious. Its style is far too vituperative to admit a doubt on that point. The author indulges in the *odium theologicum* to an extent we had imagined obsolete. He even commences his Preface with a prophecy. We propose to dwell a little on the Preface. If the foundation be shown to be rotten, we shall be spared the trouble of much investigation of the superstructure.

"It is," he commences, "one of the most saddening, as well as most striking, signs of the times that there is at the present moment a more widely-spread, active, and determined opposition to the Word of God than at any former period since the Reformation. I say, the Word of God—for such is the Bible, and such it will be found at last to be, whatever may be thought and said against it now."

There is no reasoning with prophets. We pass to Mr. Shepheard's estimate of the ability and morality of his opponents:—

"We are told by modern sceptics that science has proved the Bible not to be true—that 'Genesis is poetry, not history,'—and that 'the whole of the first eight chapters are now generally admitted by scholars to be made up of earlier books or earlier traditions, belonging, properly speaking, to Mesopotamian, rather than to Jewish, history'—and the like. The meaning and intent of all these assertions is one and the same—to deny the truth of the *Bible*. In behalf of the last two assertions not a syllable of proof is even attempted. It is not the manner of unbelievers to adduce proofs. . . . They assume the *Bible* to be untrue, but they evidently *wish* it were untrue; and the *wish* is father to the thought. . . . They never take into account those arguments which make for the truth of the *Scriptures*, but only those which seem to make *against* it. For such unfairness there can be but one motive—the *wish* to find the *Bible* untrue. . . . It is just the want of the 'single eye'—the 'honest and good heart,' or a sincere desire to know what is right—that produces the one-sidedness and unfairness so characteristic of the arguments of unbelievers."

The italics are the author's. After caricaturing the theories of Mr. Darwin, he says—

"The latest and greatest of all geologists, Sir R. Murchison, declares his belief that all the geological theories of the immense antiquity of man upon

the earth are founded upon assumptions utterly false, and that it is impossible, from geological data, to form any opinion at all upon the subject. He has shown also that geology itself furnishes a demonstration that 'the first living animal of each class was as perfect and composite in structure as any of its congeners in after-times,'—and consequently that Darwin's theory is absolutely false."

Poor Sir Roderick! Well may he exclaim, "Save me from my friends!" After disposing of science by the aid of science, our author passes on to criticism:—

"The blunders and puerilities of such writers as Colenso have been amply and sufficiently exposed. . . . All history, all fact, all true science, are found to confirm the *Scriptures*. . . . Not an event recorded in *Bible* history has ever been disproved—not a miracle ever detected as fictitious or deceptive—not a prophecy shown to be false. . . . Those who disbelieve the overwhelming proofs of *Revelation* would disbelieve their own senses if a miracle were wrought before their eyes in demonstration of its truth."

Our author does not show us how the truth of any doctrine could be demonstrated by a miracle, neither is he so satisfied with the overwhelming proofs of *Revelation* as to think that he cannot add to them, though why he should take the trouble to do so for the sake of people whom not even a miracle could convince, is far from apparent. Proceeding to the work itself, we find the following comparison between *Science* and *Revelation*. "Science is knowledge obtained *from within* a man's own mind by the use of his reason and faculties; *revelation* is information imparted by God *from without*." We had rather supposed science to belong to the region "without," and *revelation* to be the result of the operation of the Divine Spirit from within and through the mind of the individual; and that in respect of them both, man's reason and faculties are called upon to investigate the nature and grounds of his impressions, that is, to decide by evidence respecting their character and authority. All Mr. Shepheard's assertions are of a sweeping character; he has no notion of intermediate courses. For him a thing must be either true or false. He is utterly unable to comprehend the tendency of the emotions in an uncultured and imaginative people to translate themselves into corresponding objective facts. He never thinks of asking himself what people themselves meant when they used certain phrases. With total lack of that sympathetic faculty which is indispensable to students of history, he straightway denounces them as "most worthless impostors," "base and impudent forgers," if thousands of years ago they used phrases in any other sense than he would himself use them in, now-a-days.

To come to *Eden* and its traditions. Mr. Shepheard assumes that if one portion of the *Bible* be allegorical, all is allegorical; and concludes that as certainly all is not allegorical, so certainly is none of it. In the exaltation of his certitude, he hesitates not to stake Christianity itself upon the literal truth of the story of *Eden*. If the story of the rib and the serpent are allegorical, Adam and Eve are allegorical. Who, then, were the parents of Cain and Abel?—or, if these were allegorical, how did the real men and women of history come into being? The very existence of true religion depends, for him, upon this question. "If," he declares, "the history of man's Creation and Fall is a myth, or an allegory, the very foundation of revealed

religion is undermined." Perhaps, in no instance does Mr. Shepheard's shallow down-rightness exhibit itself in a more offensive form than in such an utterance as this: "If Jesus is not God, then the Bible is the most extraordinary and the most wicked imposture the world has ever witnessed." Mr. Shepheard is described as a late Fellow of Oriel. It must be a long time since he ceased to be in residence.

Great as are the defects of spirit in which Mr. Shepheard has composed his book, the defect of method in which he has pursued his inquiries is even more fatal to its character. The whole subject of Ancient Worships is one of the deepest interest for the student of humanity as well as for the student of divinity. Mr. Shepheard seems to have no notion that it is *natural* to man to express certain of his emotions in the form to which the name of "worship" has been given, and that in the absence of better information it is natural for him to dedicate that worship to whatever objects most excite his fear or his affection. So perplexed does Mr. Shepheard affect to be by the phenomenon of Serpent worship, that he at once seeks far outside of natural causes for its explanation. To those who are familiar with the subject, who know the worships with which it was so intimately allied as to be either identical or interchangeable, and who know also the precise sources whence the information contained in this volume has been obtained, and what must have been encountered in the process, it will appear absolutely incredible that from one end of the book to the other no allusion whatever is made to the vast system of ancient Nature worship, of which Tree and Serpent worship was but a part, or to the sentiment of veneration for the productive and sustaining powers of Nature, human and celestial, upon which the system was based. A treatise on Tree and Serpent worship without a recognition of *Phallic* worship,—with a chapter on the subject in relation to India without a trace of the *Linga-poojah*; a disquisition on the Syrian *Asherah* without indicating its real characteristic; on Greece, Mexico, the Druid temples, with like omissions: nay, even a whole book on the Serpent of Eden, and not one faint allusion to the explanation which all scholars have discussed, and very many adopted!—constitutes a deliberate *suppressio veri*, to which we have not seen a parallel in the literature even of theological controversy. This comes of having a theory which is dearer to one than the facts. Mr. Shepheard has a theory, and one in which the devil plays an important part—the part of universal miracle-worker. Nature, if admitted to court, would oust the devil; but then what would come of Mr. Shepheard's theory? - No, to the devil he has appealed, and we will not dispute the jurisdiction.

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THE above Secretary of two Queens was of noble descent, and wrote better verses than many noble authors have been accustomed to write. Sir Robert was a Fifeshire man. He studied in native and in foreign universities,

and was not without renown for his scholarship and his poetical faculty. Aytoun, moreover, had a rare eye for opportunity. On the accession of James to the English throne, the poet, then in his thirty-third year, addressed a stilted, high-flown Latin poem to the King. James invited the poet to Court, "which he never afterwards left."

Dr. Rogers says that Aytoun, "with his elegant manners and acceptable verses, was sure to rise." He passed through various offices, was knighted, and at last was named Secretary to the Queen, with a life pension of 500*l.* a year,—which was much more than the Court Laureate received at any period. Aytoun served the Queen of Charles the First for the same munificent fee; but there was "garlick amid the flowers." He was, as he tells us, "to have a fellow joined with him, rather, he hopes, for his good than for his disgrace." There was, however, balm in Gilead, and the Mastership of St. Katherine's Hospital, with 200*l.* a year, was no inconsiderable addition to Aytoun's position and comforts. Other offices fell to him; and, it is said, that he never was appointed to any so great but he seemed worthy of greater. He was a friend of all the wits of his time, and Ben Jonson had him to sup in the "Apollo," and called Sir Robert *son.* Aytoun died at Whitehall, A.D. 1638, before "the deluge," and was buried in Westminster Abbey among dust of greater and less dignity. His will shows him to have been a man of substance, living in a fine-gentlemanly style. He left land and gold to his nephew (Gentleman-Usher to the Prince), who had the good luck to have a bachelor uncle, and his "French bedd, with the appurtenances, unto Mrs. Whorewood." Dr. Rogers dignifies him with the name of "Court Poet," which is not applicable to Sir Robert, and he spells his name Aytoun, though the Queen's Secretary himself always wrote it without the *u*. The Doctor thinks rather better of the poet than perhaps the world will believe him justified in doing; and he supports his own opinions by stating that Dryden characterized Aytoun's poems as among the best of the age. Dryden's name, however, does not particularly impose upon us. We cannot forget that he said there was no sweetness in English poetry, till Waller conferred that gift upon it. Aytoun wrote but few things; in all, there is some measure of merit. We give one sample of the bachelor poet's verses 'To an Inconstant Mistress.' It has in it something of the echoes of other lyres, but it is creditable to his muse:—

TO AN INCONSTANT MISTRESS.
I lov'd thee once, I'll love no more,
Thine be the grief, as is the blame,
Thou art not what thou wast before,
What reason should I be the same?
He that can love unlov'd again,
Hath better store of love than brain;
God send me love my debts to pay,
While unthrifit fools their love away.

Nothing could have my love o'erthrown,
If thou had'st still continued mine,
Nay, if thou had'st remain'd thine own,
I might perchance have yet been thine.
But thou thy freedom did recall,
That it thou might elsewhere enthrall.
And, then, how could I but disdain
A captive's captive to remain?

When new desires had conquer'd thee,
And chang'd the object of thy will,
It had been lethargy in me,
Not constancy, to love thee still;

Yea, it had been a sin to go
And prostitute affection so,
Since we are taught no prayers to say,
To such as must to others pray.

Yet do thou glory in thy choice,—
Thy choice of his good fortune boast,
I'll neither grieve, nor yet rejoice,
To see him gain what I have lost.
The height of my disdain shall be,
To laugh at him, to blush for thee;
To love thee still, but go no more
A begging at a beggar's door.

Dr. Rogers seems more angry than need be with Dr. Burton, who makes the late William Edmounstone Aytoun, the poet, a descendant of Sir Robert. As the knight-troubadour was a bachelor, this descent could not be made out; but Dr. Burton, the Scottish Historiographer Royal, simply meant that the two men were of kindred blood,—of which there can be no doubt.

Saint-Simon and Saint-Simonism: a Chapter in the History of Socialism in France. By A. J. Booth, M.A. (Longmans & Co.)

IT is impossible to watch the progress of Thought in the present day without noticing the steady growth of what may be called the Scientific Church, in which religious worship is merely an intellectual and emotional exercise pursued for its own sake, and Nature, in some form or other, takes the place of God. The whole ideal of life is changed in this new religion: this world is no longer to be regarded as merely a preparation for a world to come; some of the virtues are to be modified, if not altogether abolished; submission is no longer to be highly esteemed; knowledge is to be regarded as the one thing needful, and a consciousness of the dignity of labour is to be the foundation of all morality. These opinions, even if they would not be acknowledged in theory, are in practice very widely current among ourselves; and Mr. Booth reminds us in his Preface that there are already two societies in London which provide religious services suited to meet the wants of the increasing body of "scientific believers," and consisting not of prayer and praise, but of a lecture on scientific subjects and of a performance of emotional music.

The political ideas which generally accompany this new religion are also rapidly gaining ground among educated men: the abolition is advocated of the laws which favour the accumulation of property; organized combinations of workmen, trades-unions, and co-operative societies are to be the means of raising the masses, and every member of the State is to be thoroughly and scientifically educated. Industrialism is entirely to supersede the old feudal *régime*, as soon as it can displace the transitory stage of Parliamentary and Representative Government which now prevails.

Many of these opinions are familiar to us as forming part of the system of M. Comte and the positive philosophy; but, as is often the case, the man to whom they are commonly ascribed did not wholly originate them: he merely put them into shape by moulding them in the crucible of his own genius. For Mr. Booth's very interesting book confirms the assertion of M. Littré, that Comte owed a great portion of his philosophic theory to his master and teacher, the Count de Saint-Simon, under whose guidance he studied for about six years, and to whom at one time he professed

the most devoted affection and respect, although after they had quarrelled he speaks of their connexion as "une funeste liaison avec un jongleur dépravé." There was an amusing similarity in the characters of the two men which probably led to their disagreement: they were both exceedingly vain and selfish; both were possessed of an intense intellectual activity, which appeared to starve all the rest of their nature and to leave no room for generosity or nobility of mind. Comte treated his wife with a meanness almost incredible; while Saint-Simon procured a divorce simply and solely with the object of securing a match which might relieve his poverty. Both of them were possessed of unlimited self-assurance; and it is told of Saint-Simon that, after he had abandoned his wife, he presented himself before Madame de Staél at Coppet as a suitor for her hand, and urged his suit in the following terms: "Madame, vous êtes la femme la plus extraordinaire du monde, comme j'en suis l'homme le plus extraordinaire; à nous deux, nous ferions sans doute un enfant encore plus extraordinaire." The parallel holds good in their attitude towards religion: they both revolted almost from childhood against the faith in which they were brought up. The young Saint-Simon refused when he was thirteen years of age to go to his first communion, and when sent to prison by his father for his contumacy, he overpowered the keeper and made his escape. Both of them seem to have been personally destitute of religious emotions; and although both invented a religion for others, they seem to have done so rather from an intellectual conviction of its being necessary for the world at large than from any interior feeling of its being needful for themselves. Even in the very incidents of their life there was a curious similarity which can scarcely have been accidental.

In their writings, Saint-Simon was more brilliant and original, Comte more clear and systematic. The former appears to have had a somewhat extravagant and erratic genius, and to have changed his opinions on important points more often than is compatible with a sound and careful judgment. He also had a strange and suspicious facility for adapting his ideas to the circumstances of the moment. When the Revolution was an accomplished fact, he renounced his title, and flattered the democracy. As long as the Emperor was in power, he was his humble servant and devoted follower; but as soon as he had retired to Elba, he was full of indignation against the military despotism which had proved so injurious to France. Perhaps this time-serving policy was, in great measure, the result of his extreme poverty, and the necessity which he felt of a regular income in order to give unrestrained play to his intellectual activity. Throughout his life he seems to have been involved in continual pecuniary difficulties, and a year or two before his death he was reduced to the verge of starvation.

The Saint-Simonian religion, although it borrowed some theological idées from Christianity, may be described as its complete opposite. It denies altogether that man has fallen from a state of innocence, and maintains that he is gradually advancing towards an ideal state of purity and virtue. It thus inculcates a notion of our own dignity. The "abject virtue" of humility is discouraged, asceticism is denounced as degrading and unnatural,

and the duty of labour is universally enforced. All our hopes and interests are to fix themselves on the present world. "Le véritable Christianisme," said Saint-Simon, "doit rendre les hommes heureux non seulement dans le ciel, mais sur la terre. . . Nous ne sommes pas de Chrétiens; notre royaume est de ce monde." The corresponding political system is essentially an industrial one. Private inheritance is to be abolished because of the artificial inequality it introduces. The State is to undertake the duties of the parent, and is to train up children to the position best suited to their ability. Industry is to be the object of the enthusiasm which was formerly devoted to war and religion. War is to disappear, and standing armies to be abolished. Marriage is to be deprived altogether of its present indissoluble character, and woman is to be treated as in all respects the equal of man. In its moral aspect, the system is essentially weak, as it consecrates the passions and encourages the gratification of the senses.

But though Saint-Simon was the founder of this new creed, his figure is scarcely the most prominent one in the annals of Saint-Simonism. His successor, Enfantin, had more of the characteristics of an inspired prophet, and had a greater personal influence over his disciples. Enfantin is distinctly one of the most remarkable men of the century. To an indomitable energy and activity he united a marvellous power of charming the hearts and wills of men. Without possessing any extraordinary intellectual ability, he soon became the ruling spirit of the sect, and inspired his followers with an unbounded veneration and attachment towards himself. They addressed him as the "Sun of Humanity," the "Living Image of the Infinite Love of God." "Father," said one of them, "you are the Messiah of God and the king of nations." Another, after describing the former ardour of his love for the Christ of the Catholics, declared that he had transferred all that love to Enfantin. The men who used this language were no ignorant fanatics, but men of education and more than average ability. Among their number were Michel Chevalier, the political economist; David, the musician; Gustave d'Eichthal, Duveyrier, and other well-known names. Their enthusiasm for their master and their religion was no transient emotion, but a permanent and often a lifelong conviction. The converts whom they gained included civil engineers, barristers, officers in the army, men of position and fortune. They established missions in the principal cities of France and Belgium, and even in Germany and England. The movement was regarded by Lacordaire as the most important since that of Luther. It is probable that he did not exaggerate its importance. Although it is not generally known in England under the name of Saint-Simon, yet it has an enormous influence over the working men of our great cities. It may be traced in the proceedings of the Commune at Paris: that is to say, it may be traced in their industrial measures, in their attempts to raise women to an equality with men, and in their endeavours after social and religious re-organization. There seems little doubt that it will re-appear again and again in the future history of Europe.

It would have been hard to find a more suitable biographer for Saint-Simon and his

followers than the author of the present volume. He is thoroughly appreciative of the doctrines and persons he describes, without losing sight of their occasional follies. His style is interesting and attractive, and it is impossible to lay down the book without being grateful to its writer. If we cannot always agree with the favourable light under which he regards the Saint-Simonians, we have at least the satisfaction of knowing that he does full justice to men who were sincere enthusiasts, and believed that it was their mission to regenerate the world.

Life and Writings of Alexander James Dallas.
By his Son, George Mifflin Dallas. (Trübner & Co.)

To infer from the publication of a biography that many persons are interested in the individual whose life it illustrates, or even that the writer imagined himself actuated by a desire to satisfy public curiosity respecting a noteworthy actor, is to betray ignorance of the ways and aims of bookmakers. Just as there are novel-readers who require a new work of fiction every week, there are insatiable gluttons of biography, who would be ill at ease should the manufacturers of literature cease to furnish their tables with fresh supplies of personal narrative, served in stout octavo volumes. The number of these habitual consumers of biography has been decreasing in this country during these later years, which have seen the decay of prejudices that a generation since limited the popularity of novelists. So long as several thousands of our fellow-countrymen disapproved of novels, whilst they looked to literature for diversion in their hours of idleness, "the trade" found a lucrative business in the continual production of works that were romances disguised with the forms and professions of biography, and whilst affording the excitements of prose fiction gratified the love of gossip and other kindred weaknesses, from which persons, too matter-of-fact to care for mere inventions, and too serious to find delight in frivolous love-stories, are seldom altogether free. In those palmy days for biographers and their publishers, when memoirs were produced for the many persons who read them steadily and neglected every other kind of light literature, the heroes and heroines of the majority of our personal histories were seldom persons of much note, until literary art had succeeded in rendering them more or less notorious. Great men cannot be made to order by the hundreds, to suit the wants of a fashion or answer the requirements of an industry; and when the makers of "true narratives" had exhausted the stock of national celebrities, they turned their attention to comparatively obscure people, and in the course of time and business sometimes awarded biographic honours to exemplary Sunday-school teachers, ingenious mechanics, and extremely minute specimens of the small fry of clerical waters. But so far as Paternoster Row is concerned these days are past. In spite of the sins of novelists and the several other causes that affect their calling hurtfully, romantic fiction has triumphed over biographic fiction so completely that the once flourishing manufacture of biographies, designed to produce the pleasures without occasioning the sin of novel-reading, is moribund. Though there are signs that the American

appetite for personal history is growing less keen, the appearance of the present memoir of a gentleman, who was no body particular some sixty years since, and whose strongest claims to consideration have been utterly destroyed by time, indicates that social and literary conditions in the great republic are still favourable to dealers in profitless biographies. During the last seventy years our Transatlantic cousins have done more than enough to perpetuate the fame of their really remarkable men, and far too much for the literary celebration of second-rate politicians and insignificant place-men. Besides giving us, on an average, half-a-dozen distinct histories of each of their revolutionary heroes, they have produced an appalling mass of unreadable literature in the shape of memoirs of men and women, who differed, or differ, from ordinary mankind in being rather richer, or noisier, or more fortunate than the average of utterly commonplace people. Some of these narratives are sketches of living politicians, soldiers, or showmen, published to further their public aims and private ambitions. A considerable proportion of them calls attention to persons chiefly remarkable for being the sires, or grand-sires, of successful adventurers in commerce or Congress. In this class may be placed the present record of a very respectable and uninteresting man, whose chief title to commemoration is that his son, Mr. George Mifflin Dallas, made a not brilliant figure in political life, and, achieving success disproportionate to his natural endowments, represented the Government of the United States for some years at the Court of St. James's. A sober, plodding lawyer, Alexander James Dallas, living in times when educated candidates for legal practice and official employment were less numerous in America than at present, rose to be a prosperous advocate and Secretary of the Washington Treasury. His labours at the bar were rewarded with an income of about 4,000*l.* a year, and during his brief tenure of the secretaryship of the Treasury, at a critical point in the history of his country, he discharged the duties of the office with zeal and fair ability. "Congress," said President Madison, Dec. 3, 1816, calling attention to the financial report which was the secretary's last official act, "will perceive in it ample proofs of the solid foundation on which the financial prosperity of the nation rests; and will do justice to the distinguished ability and successful exertions with which the duties of the department were executed during a period remarkable for its difficulties and its peculiar perplexities." Overflowing with exultation at this presidential eulogy, the secretary wrote to a friend, "I cannot salute you in terms more grateful to you as well as myself than by speaking of the generous notice which the President has taken of me in his message. To be so praised by such a man! upon such an occasion! I am content. My family are content." The happy man "would not despair but that with good intentions and the co-operation of good men he might, through toil and trouble, perform some service to the State." But he was not permitted to accomplish his purpose. A month later Death closed his career, in the fifty-eighth year of his age. This is about all that Mr. Mifflin Dallas can say of his father; but he contrives to say it in so many words and with so many illustrative documents that the biography, which com-

municates so little, together with its Appendices, makes up a closely-printed volume of nearly five hundred pages. "A delay," the author remarks in his Preface, "of forty-five years in issuing this publication can be ascribed only to the exigencies of professional, and the duties of public life." Having waited for more than half-a-century for a publication which it never wanted, society would have been content to wait yet longer for it. But out of care for her father's and grandfather's memories, and also no doubt with proper regard to her own feelings, Miss Julia Dallas has at length published the work, which is more calculated to sustain the social credit of her family than to enlighten students of the history of her country.

The History of the Parochial Chapel of Goosnagh, in the County of Lancaster. By Henry Fishwick. (Manchester, Simms; London, Trübner & Co.)

WHAT is one man's meat is another man's poison. A quarto book about a Lancashire township, not known perhaps to half the county in which it is placed, and utterly unheard of beyond it, is a thing from which the general reader would turn away, even on a wet day in a village inn. To the archaeologist such books are, so to speak, "godsend," for which they cannot be too grateful. These works, it may be added, generally contain information (sometimes, indeed, only mere scraps of it) which illustrates the manners and customs of by-gone days; information which can be found nowhere else, and manners and customs depicted for the comfort of antiquarians for ever.

Many a county has been worse cared for by its historian than this northern township by Mr. Fishwick, who really has said of it all that can possibly be said from prehistoric times down to yesterday. The book will be found horribly dry and hard reading by any but those concerned in the locality, or who can sympathize with the author in his tastes and pursuits. It is something in these days, when a man is distinguished who has not written (or who has not tried to write) a novel, to find one with enthusiasm enough to take Goosnagh for a subject, and with all the qualifications for the work he has undertaken. As for novel-writing, it has got to such a pitch as to tempt one to say of the authors something like what Gifford, the satirist, said sixty years ago of the crowds of dramatists: "All the fools in the kingdom," he remarked, "seem to have risen up and exclaimed with one voice, 'Let us write for the theatres'!"

Far be it from us to trouble our readers with the annals of this parochial chapelry. No one outside the parish would be awed by the fact that it has Roman roads in its vicinity; or be interested by the knowledge that Goosnagh means "Goosefield." Whether Tosti was lord or not of so many carneates, whether a carneate may be taken in round numbers to be 100 acres or 100+5, who stays to ask? Goosnagh is in Domesday Book! Even this, we suspect, will cause only ultra-antiquarians to feel a momentary thrill of veneration and to lift their fingers to their hats, in imaginative salutes. Pity it is, however, that Goosnagh, which has seen better times, should have fallen from its high estate and be decreasing in population.

It is, however, proud in its decay, remembering its palmy days, and it has a contempt for upstart towns, the lawless offspring of impudent railways.

Eschewing antiquities and pedigrees, and other dry-as-dust matter, we turn to illustrations of social life, which are ever contemporary, and are of interest now as when that on which they throw light was new. One of the inhabitants of the chapel, Thomas Tyldesley of Myerscough Lodge, had the good sense, in the first years of the last century, to keep a diary, from which Mr. Fishwick takes some extracts, and from which we wish he had taken more. The first thing we learn from it is that, in 1713, the chief fair of the year was held on a Sunday. "May 11, 1713.—After praying for Unkle layborne, went to Englewhite Fare, saw sev'le friends; spent 1*s.*" This fashion of Fair after Church continued down to 1819. The thing was suppressed when people began to go to the fair without the better preparation for it. Not that going to church was invariably beneficial to the good folk here, when they were inclined to attend. We find in the seventeenth century reasonable complaint made against a curate who neither preached sermons (above twice a-year) nor read homilies, but who "kept ale to sell"! Yet, the sale of ale could hardly have been an unpopular calling in this thirsty locality. "Went an otter-hunting," says the diary. "Killed an otter near New Mill. Wee were a great many good company. Wee eat the whole otter!" We do not wonder at the record of what the good company did on reaching home—"Wee dranke the house dry." So, after a hard bout at duck-hunting, "thence to Parson Bussell. . . . Parson made much of us for 2 or 3 hours." One other entry shows of what stuff Tyldesley of Myerscough Lodge was made:—"27 December, 1713.—To Crow Hall, where I had occasion to chide Mr. Jo. Swarbricke for disloyalty." That is to say, the Rev. Mr. Swarbricke would not drink the health of Queen Anne's brother as heir to the throne. "Parson" was Hanoverian, all over. This little incident shows how far the agitation extended for the restoration of the Stuarts. In that very month when Tyldesley rated Swarbricke, the Queen was ill,—funds falling, Jacobites rising,—a run upon the Bank, general alarm,—and 'The Crisis' just out, by Richard Steele. Tyldesley could very well say to the Hanoverian parson that it was his duty to hate the Elector, as the Queen did. Swarbricke knew better in what direction lay the jewel Safety.

The Goosnagh parish registers are uninteresting. We find, indeed, distinction made in the christenings between sons: one, for instance, is roundly set down as "the bastard sonne of" so-and-so; but another is styled "the supposed sonne" of another sire, with very significant addition showing there is no uncertainty about the mother. "A wanderer" is all the record made of the burial of some poor wretch who died there in his wanderings; or we have such poor addition of name as "March, 1640.—Buried was . . . a poor child named Richard, the son of a wanderer, the tenth day." In 1644, May, "Buried was a souldier found slain, and two others," are words that indicate how near to Goosnagh came the wave of war, in the days of King against Parliament. In the tombstone records there is nothing of note. "Henry Miller,

1688," may serve to show that the Christian name was pronounced then as it often is now by uneducated persons. Mr. Fishwick says that "the erection of tombstones in churchyards was of very rare occurrence prior to the middle of the seventeenth century." Inside the church, tomb and mural monuments of departed "quality" were common enough.

Connected with death, is will-making. It is a comfort to learn that in will-making some of our predecessors exhibited as much eccentricity as a few of our moribund contemporaries continue to do. For example, Lawrence Parkinson, the Coverdale blacksmith, who seems to have worked his smithy to some purpose, bequeathed to his niece, Alice Maire, 80*l.* If she married a man who would settle 4*l.* a year upon her, then the 80*l.* was to go to the husband. If poor Alice could not find such a husband, then she was to have only 20*l.* Alice had probably looked with an eye of favour on such a penurious swain, for the blacksmith goes on to say that if she marries Halsall the tailor, she shall only have ten of the twenty pounds, the other half to pass to her children. Should she die unmarried, or childless after marriage, she is empowered to dispose of what she has inherited to any one but that audacious tailor who had dared to aspire to the hand of the blacksmith's niece. This is matter that might puzzle every lawyer on the Lancashire Circuit, from Mr. Arnold Baruchson to the Chief Justice, if he happen to be upon the Bench.

Some old customs have not gone out, like the Church-and-Fair Sunday. The eve of May Day is still called *May Bough Night*. "On this eve the young men are wont to place about their neighbours' houses branches of trees, each tree having a peculiar significance; for example, a wicken (mountain ash), means 'my dear chicken'; a plum-tree in bloom, 'to be married, and soon'; a briar, 'a liar.'" Mr. Fishwick gives a few examples of everyday proverbs used here, a few of which, he thinks, are peculiar to this district. Among the latter may, *perhaps*, be reckoned, "Old porridge is sooner warmed-up than new made"; "Choose a house that the wind can blow round"; "A cat on pattens catches no mice"; and "Faced all round like Preston Town-Hall clock." With these dips into Mr. Fishwick's book, we recommend it as a good example to all who are inclined to become what may be said to be almost universally wanted,—pains-taking and successful local historians.

My Experiences of the War between France and Germany. By Archibald Forbes. 2 vols. (Hurst & Blackett.)

THE interest of the late war between France and Prussia has almost died away; and few save thoughtful military students care to hear again the oft-told tale. The fact is, the newspapers discount history, and, to a great extent, cause books giving accounts of recent events to fall rather flat. Indeed, in many cases the books are but the newspaper letters, collected, arranged, and somewhat condensed. The contents of Mr. Forbes's book originally appeared in the *Morning Advertiser* and the *Daily News*, and have already gained a great reputation for the latter journal, the whole of whose War Correspondence was undoubtedly of the first quality. Yet, notwithstanding that the literary

dish served up to us under the title of 'My Experiences of the War' partakes somewhat of the nature of cold mutton hashed, we nevertheless welcome it; for not only is the book good in itself, but it describes events which have no parallel in modern history. The war of 1866 showed us that the Prussian army was admirable, but few, if any, could have anticipated that it could in six weeks utterly destroy the far-famed military fabric of France. Yet the causes of French disasters are not now difficult to discover. The French army was no better than a huge Pretorian Guard, to which everything had been sacrificed, and which had become enervated by the sacrifice. The necessity for keeping the soldier in good humour, favouritism in the promotion of officers, an utter absence of integrity among the principal leaders, a general growth of selfishness and luxury among the nation at large, and the tendency of the troops to repose on old, instead of preparing themselves to gather new, laurels, may be considered as the principal causes of the decline and fall of the greatest military empire of modern days. Some assert that absinthe ruined the French officer, and Communism the French soldier. Be that as it may, it is certain that the former was, as a rule, ignorant or neglectful of the first principles of war, while the latter repaid the indifference of the former with insubordination, and viewed his want of professional qualities with scarcely disguised contempt. We had previously looked on French officers—especially French staff officers—as masters of the art of war; and no country produced more books on military subjects than the French; but soon after the campaign began it was found that the so-called masters were but novices,—the self-styled teachers mere pretenders. It is, however, we maintain, an error to assert that as regards courage the French had deteriorated. Bad strategy and a rotten system of military administration almost invariably caused the French to be largely outnumbered in every action. Yet, at the commencement of the war, both officers and men fought with an amount of personal bravery which extorted the sincere admiration of their foes, than whom no more gallant soldiers exist.

Mr. Forbes was present at neither Spicheren nor Woerth, but gives a very spirited account of the former battle, derived from the narrative of an eye-witness. From the narration it is evident that the French, though outnumbered and surprised, ought not, if they had been properly handled, to have been driven from the almost impregnable position they occupied, but that, nevertheless, the tactical units of the force fought splendidly. The French undoubtedly occupied a most formidable position; a part of it must have been as strong as Caesar's Camp at Aldershot; but, on the other hand, they were badly handled,—or, rather, not handled at all,—and numbered 12,000 less than the Germans. There existed an idea, previous to the late war, that cavalry would in future play but a small part on the actual field of battle; but the events of Vionville showed that the notion was incorrect. It was entirely due to the German cavalry that the French advanced guard was so held in check that Prince Frederick Charles had time to bring up the rest of his army, and effectually block the road to Verdun. As Mr. Forbes tersely expresses it, "Minutes were precious;

and the devoted horsemen threw their lives away to gain them." At one critical moment there was considerable danger that the French would, after all, pierce the line which interposed between them and their destination; and to avert the mischance Bredow's cavalry brigade was hurled against the foe. Up a gentle slope, right in the face of a host of batteries supported by numerous battalions of Chassepot-armed infantry, dashed the daring horsemen; and though men and horses went down at every yard, the gallant Germans would not be denied. The batteries were captured, the gunners sabred at their guns, and an attempt was even made to break the infantry in rear; but even German courage has its limits, and the brigade was at length compelled to fall back before the withering rifle-fire which smote it; and when it was reformed, only half its members were present. Nor was this the only cavalry-charge of the day. Over and over again were the German horsemen used to gain time or to relieve pressure. But for its strength in cavalry, "the night of the 16th of August would have closed upon the German army hurled back defeated into the ravine of Gorze." Nor did the French cavalry, though unsuccessful, display less dash and courage than their opponents; and the fight between five regiments of the Imperial Guard and Warby's cavalry of the line must have been one of the most glorious sights of the war. How extremely badly off for information was Bazaine, is proved by the fact that he believed that on the 16th of August all the men available for the battle of the 18th had been engaged. The arrival of the Emperor Napoleon in the German lines after Sedan is vividly, yet simply, described by our author; and we particularly commend this part of the book to the reader's attention. Mr. Forbes is a great admirer of the Germans, whom he is fond of praising in Carlyle's vein; but he has, in describing the treatment of the captive Emperor at the now celebrated Weaver's Cottage, unconsciously given a very discreditable illustration of the sulky, unfeeling boorishness so common among that ill-mannered race. "A little after nine there came up at the trot, from Donchery, a half-troop of the 1st Sleswig Cuirassier regiment of Life Guards. The Cuirassiers, with trained celerity, formed a semicircle round the house. The burly Lieutenant dismounted two of his men, and, without a glance at the sitting party or the semblance of a salute, marched them close up to the cottage wall, just behind the Emperor's chair; halted them; gave loudly the command 'Draw swords'; and then gave them their orders in an undertone. I noticed the Emperor glance backward at this arrangement, as if he did not half like it. There was a flush on his face, the first evidence of emotion he had manifested." Chivalrous, polished, generous guardsman! we rejoice to find that your courtesy to the vanquished has been chronicled in history. The Bavarians are gallant soldiers, but they seem to have earned a reputation in the German army similar to that borne by the 88th Connaught Rangers in the Peninsula: "The Bavarians are, out of sight, the most butter-fingered of the German soldiers, and anything portable they annexed with neatness and despatch." The Germans are practical enough never to neglect the most ordinary ruse, if they think it has a fair chance of suc-

ceeding. At Metz they had tried imposing on the enemy by means of a battery of wooden guns, "quakers" as they are termed, with the best results, and the same expedient was practised at the siege of Paris with equal success. We are rather too apt to despise such tricks, as beneath the notice of a skilled tactician; yet we might learn much in this respect from the records of the wars of our ancestors. The struggle which took place when the Queen Elizabeth and the Queen Augusta regiments of the Guard recaptured Le Bourget—a village to the north-east of Paris—was most severe. Both sides fought obstinately. The Prussian loss was 39 officers and 449 men. The French lost in killed and wounded about 600, and 1,300 of them were taken prisoners. The record of this episode of the campaign affords a useful lesson to all students of field fortification. The loop-holes made by the French were so low that the assailants were able to seize and drag away the defenders' rifles. "Through the loop-holes in the walls right and left of the intrenchment they kept their chassepots sticking, loading at the breach without withdrawal, and firing continuously. The officers, rushing up close to the wall, grappled with the weapons and dragged them from the hands of the men who plied them." The hand-to-hand house fighting was fierce and obstinate to a degree. At the close of the day there were 1,300 captives in the hands of the Germans. "But prisoners were not taken till the Frenchmen were utterly beaten out of defensive means; nay, there were cases when, after these had given out," the stubborn Gauls still refused to yield. The smoke traces were still "visible against the entrance to one cellar to which fire had to be applied, and the occupants regularly smoked out; they would not yield till the threatenings of asphyxia became too strong. Who shall dare to assert after this that the French have degenerated in personal courage?" As regards that great attempt to break out to the south-east, which began on the 30th of November, and terminated on the 2nd of December, Mr. Forbes makes some pertinent remarks. The sortie was to have been made on the 29th of November, Vinoy attacking that part of the investing line which ran across the valley of the Seine, and Ducrot making at the same time a dash against the portion in the valley of the Marne. Vinoy sought to carry out his share of the work, but Ducrot was unable to fulfil his part of the bargain, because, the Marne having risen, the pontoon bridge was found to be too short. It has been alleged that the flood was caused by the opening of the sluices by the Germans, but Mr. Forbes denies that the Germans meddled with them. The fact was that freshets took place in the upper part of the valley, and Ducrot's engineers had left no margin for the consequent rise. This neglect of the most ordinary principles of engineering caused the combination, which promised so well, to fail utterly, for Ducrot did not cross the river till the 30th, by which time the Germans were, to a certain extent, prepared for his attempt. With regard to the general issue of the sortie, the following testimony, from one so well informed as Mr. Forbes, is most valuable. "The French army of Paris was never so near success as on the evening of the latter day"—the 2nd of December—"unless it were on the evening of

the former"—the 30th of November.—"Had the army of the Loire actually been in anything like proximity to the German rear, the environment must have inevitably been disrupted." The passage we have just quoted is a fair sample of the author's style, and causes us to wish that in re-arranging his letters for the press he had also somewhat polished them. Indeed, his style is rough, pretentious, and occasionally familiar, even to vulgarity. We would also suggest that, when in future he writes of a certain residence near Paris, he should remember that the house is, in accordance with the rules of grammar, called *La Maison Blanche*, not "*La Maison Blanc*." Still, where the matter is so good, it is a little ungracious to be critical as regards style and grammar, and we can honestly aver that Mr. Forbes's book is an extremely valuable contribution to the literature of the war.

Polychronicon Ranulphi Higden, Monachi Cestrensis; together with the English Translation of John Trevisa, and of an unknown Writer of the Fifteenth Century. Edited by Rev. Joseph Rawson Lumby, M.A. Vol. III. Published by the Authority of the Lords Commissioners of Her Majesty's Treasury, under the Direction of the Master of the Rolls. (Longmans & Co.)

THE main value of this, the principal work by which the name of Ranulph Higden has been perpetuated to our day, lies probably less in any great inherent value or interest of its own, than in the fact that it gave rise to a work of greater value than itself, Trevisa's translation of it, from the original Latin into English: a book which fortunately has survived to these times, as one of our most precious repertoires of fourteenth-century English, both in its original manuscript form, and as one of the later volumes which issued, in printed form, from Caxton's press.

John Trevisa, a Cornish man by birth, and evidently, from his numerous translations, which still survive in manuscript, a close student by choice, was first a Fellow of Exeter College—or rather, as it was then called, Stapledon Hall,—in Oxford, and afterwards of Queen's College, in that University, having ultimately become Vicar of Berkeley, in Gloucestershire, and Chaplain to Thomas, fourth Lord Berkeley, of that place. Though the learning with which he translated Higden's work, if we may judge from the serious blunders which he has made, may have been, perhaps, but of moderate extent, his English, taken altogether, could hardly fail to be a valuable specimen of our language as spoken and written five centuries ago. In Caxton's edition, however, confused as he may perhaps have been with the numerous manuscripts of Trevisa's work then in existence, and anxious, as he himself admits, "to somewhat chaunge the rude and old Englyssh, that is to wete, certayn words which in these days (A.D. 1482) be neither usyd ne understanden," the whole orthography of the original has been changed, to such an extent, as Prof. Babington tells us in the Introduction to his first volume, that the English is no longer the language of the fourteenth, but of the fifteenth, century. Caxton's text has, consequently, in the present edition, been altogether abandoned, except for the purpose of occasional collation, as in cases of the substitution of words; and Trevisa now

appears in print, for the first time in his original form; the result of a diligent collation of two of the most trustworthy manuscripts of his work that the editors have been able to find, MS. No. I. in the library of St. John's College at Cambridge, and MS. Addit. 24194 in the British Museum, formerly belonging to Archbishop Tenison's Library, which was dispersed by public auction in July, 1861. In the present work there is also printed another translation of the 'Polychronicon,' of later date, and derived from the Harleian MS. No. 2261, the anonymous author of which, in Prof. Babington's opinion, executed the work at some time between 1432 and 1450. Originally entrusted by the Master of the Rolls to the editorial care of Archdeacon Hardwick, who was removed by a sudden and untimely death ere forty of its pages were committed to the press, the present work, so far as its first two volumes extend, has had the no small advantage of being presented to those who take an interest in our early writers, under Prof. Churchill Babington's fostering care. In the case of the present volume, Mr. Lumby takes his place; the result of his labours seems to bear the same marks of industry and discernment that characterized its two predecessors; and the learned Professor's mantle, in our belief, has fallen upon shoulders well proved to be not unworthy to bear it.

The 'Polychronicon' of Ranulph Higden, monk of St. Werburg's Abbey, at Chester, as has been frequently remarked, was one of the most popular historical compilations that were circulated among the studious during the fourteenth and fifteenth centuries: indeed, it would hardly be too much to say, from the many indications that we still have to that effect, that during the fourteenth century, the one in which it was written, it exceeded in popularity any other work of the kind. This was owing, there can be little doubt, to certain of its features,—its "tall stories," as our Transatlantic cousins would say, among the number,—which would hardly be looked upon as great merits at the present day. Covering the immense space of historic ground which it professes to do, it may be said to be little less than a mediæval encyclopædia of history, and, incidentally, of geography, according to the knowledge and notions of those times; the tastes of which, too, were none the less appealed to by the uncriticizing and credulous tone which characterizes its pages throughout.

The work is divided into seven books, a division in reality probably imposed upon the compiler by considerations of convenience; but, according to his own statement, suggested by the account of the Cosmogony in the Book of Genesis. To borrow a few lines on the subject of its contents from Prof. Babington's Introduction to the first volume:—

"The First Book is rather geographical than historical, being, as the author calls it, a map of the world. It comprises a brief description of the countries of the known world, and a more particular account of Great Britain. The Second Book is a History of the World, from the Creation to the Destruction of the Jewish Temple by Nebuchadnezzar. The Third Book carries on the history to the Birth of Christ. The Fourth proceeds thenceforward to the arrival of the Saxons in England. The Fifth goes on with the history up to the invasion of the Danes, or as Higden calls them, 'Dacians.' The Sixth Book concludes with the Norman Conquest. The remaining Book proceeds

as far as Higden's own time, that is to say, as far as the reign of Edward III. [some manuscripts, however, coming down to a later date than others]. The author pleasantly conceives that by thus dividing the vast current of history into seven streams, he laid open a path by which his readers may 'go over dryshod.'

Prof. Babington's first volume of the 'Polychronicon' brought the work down to the thirty-eighth chapter of the first book,—a series of Latin rhymes upon the history of Wales, and the manners of its people, one of the most curious, and perhaps most valuable, passages in the whole history. The Professor's second volume ended with the twenty-eighth chapter of the second book. In the present volume—the third—Mr. Lumby reaches the twenty-ninth chapter of the third book, the staple of the volume being contributions from Jewish History, Roman History, the reign of Cyrus, an account of Pythagoras and his philosophy, the expedition of Xerxes, the Early History of Britain, the Lives of Socrates and Diogenes, the Wars between the Romans and the Gauls, an account of Plato and his successors, and of Aristotle and his works, and the lives and actions of Philip and Alexander of Macedon.

The great merit of Higden, no doubt, as a writer of history, was his untiring industry in poring over the manuscript productions of earlier authors, and his extensive powers of research in finding them; a merit, however, which, as already remarked, has the serious drawback of not being in the least degree in combination with anything like critical discernment. In proof of this assertion, we bring our notice (of necessity, but a very concise one) to a conclusion, by citing two or three of the more curious passages in the present volume, to which our attention has been called by Mr. Lumby in his Introduction.

Higden's account of King Solomon seems to be mainly derived from what had been the general resource for such information for at least a century before, the 'Historia Scholastica' of Peter Comestor. In addition to the Scriptural account, some Rabbinical legends are introduced by these writers as to Solomon's powers as an exorcist, and his device for cleaving the stones for building the Temple by means of a worm, which was brought to him by an ostrich, Higden says, but, as remarked by his editor, in a long and interesting note, according to other authorities, an eagle. It is from Comestor, too, that Higden has borrowed his story, that the Queen of Sheba, when visiting Solomon, pointed out the wood on which Christ was afterwards to be crucified, and that, though Solomon attempted to have it buried for ever, it was afterwards found at Jerusalem, in the pool of the Sheep-market. Our author's only noteworthy departure from the facts given in Scripture as to the history of Elisha, is, as Mr. Lumby remarks, his statement (again borrowed from Comestor) that on the prophet's birth in Galgala, one of the golden calves which Jeroboam had set up, lowed sharply, and a priest at Jerusalem foretold that the child then born should overthrow the idol-worship of Israel.

Following again another writer, Geoffrey of Monmouth, our author treats Brennius, the brother of Belinus, King of Britain, as identical with Brennus, the leader of the Gauls against Rome. Belinus, he says, after accompanying his brother on that expedition, returned to

Britain, where he built Caer Usc, near the Severn, and the *Porta Belini*, known as Belinsgate at a later period, now Billingsgate. Borrowing from Alexander Neckham, Higden seems to give a reasonable enough account in general of the philosopher Aristotle; but mixed up with this we have, as Mr. Lumby remarks, the story of his being the son of a daemon of the incubus kind, of the alleged fact that his works were buried with him, and of the probability that Antichrist will one day reveal the place of their concealment.

Viewing Higden's work as a digest of history, rather than as a literary curiosity, disclosing to us the tastes, and notions, and requirements, of the studious part of society in England during the Middle Ages, the following remarks in the editor's Introduction, though confined to the contents only of the present volume, seem to us, as being apposite to the general contents of the 'Polychronicon' (save and except perhaps the Seventh Book, which embraces the period from the Norman Conquest to the Reign of Edward the Third), to be well deserving of quotation (Introd. p. xxiv) :—

"It will be seen from this review of its contents that the present volume of Higden is occupied with details which are of little direct value to the student of history. In it the compiler has preserved to us nothing that we do not find elsewhere, nor are there many comments of his own which tend to make this part of his chronicle more valuable. It is a selection drawn from the works to which a student in his day had access, and even the compilation is made without much discrimination. He does not scruple to give two entirely different accounts of the same event, as for example, of the death of Aristotle, without a word to indicate that he saw anything strange in the discrepancy, or had any impression in favour of one version of the story above the other."

We make a parting suggestion to the editor, who seems to have been most unsparing of his pains upon fulfilling the requirements of the volume,—that an indication of the current chapter (as well as book) at the head of each alternate page, would be a desirable improvement, in the way of facilitating reference.

NOVELS OF THE WEEK.

Old Margaret. By Henry Kingsley. 2 vols. (Tinsley Brothers.)

Sarchedon. By G. J. Whyte Melville. 3 vols. (Chapman & Hall.)

Artiste. By Maria M. Grant. 3 vols. (Hurst & Blackett.)

No one who knows Mr. Kingsley's well-known name need be told that this is a very readable book. There is plenty of action, plenty of good description, plenty of well-marked character. The period selected, that of John and Philip of Burgundy, is one of much historical interest. Then, first, the growing power of sovereigns, and the rising importance of the commercial towns, was beginning to reduce the feudal nobility gradually to that political impotence which, being combined with the retention of all manner of social privileges, led to the tremendous convulsion at the end of the eighteenth century, the ultimate results of which the world has not yet seen. In bringing into his canvas the famous figures of the Van Eycks, Mr. Kingsley has also appealed to the sympathies of artistic readers. Such a story in such hands has many elements of success. Yet the great zeal with

which our author has endeavoured to fit his actors for presentation on the modern stage has, to our thinking, much impaired the realization of the story. In his anxiety to point a moral, he insists upon regarding the fifteenth century through nineteenth-century spectacles.

We have no objection to his dubbing the guilds of Ghent and Bruges trade-unions, though we confess to some weariness of the oft-repeated phrase. We leave him to decide whether his model young aristocrat, Van Dysart, is Tory, Whig, or Radical, though, as all these epithets are applied to him in the course of the tale, it is open to us to consider whether all or none are applicable. But we entirely demur to the justice of branding poor John Van Eyck with infamy because he was a courtier, or of pouring heaps of abuse upon Philip of Burgundy because he falls short of our somewhat unnatural ideal of a constitutional monarch. A literary man, in spite of the sorrows of Jacqueline, should have felt some gratitude to the benefactor of Brussels and Louvain. But if we are content to accept the moral confusion in which this kind of retrospective criticism of historical characters inevitably leaves us, there is much to redeem the book, in spite of its slight flavour of political cant, from tediousness and flippancy. Especially good are the light Kingsleyan touches of insight into human nature. "He has had his dinner," said the Archbishop to her, (speaking of a poor lad whom he had just seen killed in the street), "with a sort of idea that he was not actually lying." Even canine nature is admirably handled, in the person of the small Macdonald dog. The description of the rising and assault on the duke's palace, and much of the conversation between the different political agitators, are exceedingly good; and the wild Highland woman, though we think quite out of her element in a Flemish insurrection, is in herself a life-like portrait. Apropos of Hubert Van Eyck's ignorance of Scotland (which we venture to regard as impossible, in a country so closely bordering on France), and Mr. Kingsley's illustration of it by our ignorance of the geography of Africa, might we direct his attention to the map of Africa in Heylin's old 'Cosmographie'? Our forefathers were not absolute fools in geographical and other matters; though the politics of their times are confusing, if measured by modern gauges.

In 'Sarchedon,' the author of 'The Gladitors' betakes himself once more to historical fiction, having abandoned, for the present, our modern *Vanity Fair*, which he describes with so much success from the point of view of old-fashioned optimistic worldliness. The choice he has made of a period has several advantages. In the first place, it is not trite. The crowds who have found their literary materials in the quarries opened by Sir Walter Scott have not yet poured into the silent precincts of the Assyrian and Egyptian kings. There is still some freshness left in a narrative which, for the first time, colours those mighty forms with the hues of life, and inspires the archaic figures of the priests of Baal and the warriors of Ashur with the passions and aspirations which are confined to no age or country. In the next place, it is susceptible of poetic treatment. The desert and the palace,—the marvellous culture subsisting side by side with the most primitive simplicity, and separated in the East by no impassable gulf of difference in language

or manners, as in the complex individualities of Western civilization,—have always afforded an attractive field for imaginative writers, who have preferred the contemplation of man in his abstract grandeur to the observation of his increasing success in the attainment of artificial mediocrity. Major Whyte-Melville has availed himself thoroughly of these opportunities, and in Assarac, the eunuch-priest, with his torturing passions and vast ambition,—in the old lion-monarch, Ninus,—in the proud Semiramis, and Sadoc, whose patient dignity is upheld in shame and suffering by the consciousness of his purer faith,—we have portraits of such life-like truth and beauty as to rivet all our sympathy and attention. Sarchedon, the hero, is naturally, like all heroes, the exponent rather of the author than of any special period or type; but his simple, soldierly loyalty and faithfulness, are qualities which can never be foreign to any time or country. In Ishtar, the desert princess, and queen of his affections, we have an equally cosmopolitan embodiment of maiden purity and grace. A third condition, which renders the history of the eighth century before our era very suitable for a true romance, is the impossibility of rendering it subservient to any purpose of our ephemeral politics. The wildest doctrinaire would not dream of pointing a moral against absolute government in the person of Ninus or Pharaoh, nor could the keenest polemic nose scent anything of Jesuitry in the ecclesiastical manœuvres of the Babylonian Hildebrand. One element of necessary failure is thus eliminated. As a reviewer is nothing if not critical, we may, perhaps, point out that our author, in his rendering of the story of Semiramis, has, apparently, abandoned himself to the guidance of the romancer Ctesias, and has ignored the later investigations which would identify her with the wife of the *soi-disant* Pul, and make her the founder, with Nabonassar, of the later Babylonian empire. But as the older legend presents more field for the imagination, and as the essential characteristics of Oriental life have been rendered with a vividness which leaves little to be desired, the absence of perfect historical accuracy in details is the less to be regretted.

It is unfortunate that Miss Grant's book should begin with an absurd correspondence between two artists, one of whom has returned from a tour in India with two children—a boy and a girl—the son and the adopted daughter of an old friend whom he found dying at Cairo. The combined dullness and absurdity of the chapter in which the first years of their new life is passed by these orphans will severely tax the patience of all save the most long-suffering readers; but once past this difficulty, one has little to complain of. The rest of the book is fairly written, and the interest in the hero and heroine—who marry, of course, at the end of the third volume—is cleverly sustained. Hazel Gray, the heroine, is a genius, whose education has been irregular, and by no means such as a careful parent or orthodox instructor could approve. At a London seminary she picks up the usual smattering which does duty for intellectual training at such places, and in the eyes of most people she passes for a commonplace, rather untidy school-girl. But by a rare piece of luck, the father of the French governess, M. Dalcourt, is a man of real genius, and intuitively recognizes the dramatic power latent in his pupil, which

is first called into exercise at the terminal performances of the girls before their friends and parents. The friendship which springs up between the accomplished Frenchman and his favourite pupil proves of infinite service to Hazel when, maddened with jealousy, she leaves the house of her guardian and finds her way to London. Under old Dalcourt's training, her genius, and with it her entire character, develops rapidly, and the woman succeeds in forgetting the great sorrow of the child. She makes her *début* at Paris, takes the Parisians by storm, and becomes the rage at every capital in Europe; supporting her friends the Dalcourts meanwhile out of her professional earnings. Her sudden disappearance from the house of her guardian was the occasion of a singular revolution in the habits of the indolent, dreamy artist, who had in turn adopted, trained, and worshipped his orphan child-ward. It is not until he has lost her that he realizes the full force of his passion, and he spends years in vainly wandering over Europe in search of her. At last, when he has given up all hope of success, and has settled down to the prosaic duties of a landlord, chance throws her in his way at an Italian watering-place, where she is playing under her now famous pseudonym of "La Listelle." The two meet one evening, at the close of her performance, in the *salle d'attente des artistes*, and there Lennard learns that he has been loved and is loved still by this splendid actress, who is ready, at a word from him, to renounce her calling and her professional reputation to become his wife. As old Dalcourt remarked when he learned the news, Hazel Gray was "artiste, mais pourtant femme." They are married then and there, and return to England to begin their new life. At this point the story appropriately ends, the reader not being interested in knowing how Lennard succeeded in the House, where he represented his county, or how he became the model landlord of a model tenantry. The strength of the book lies in the analysis of character, and the author has done wisely in not attempting too much. Dalcourt excepted, the other *dramatis personæ* are commonplace enough, and call for no special comment.

OUR LIBRARY TABLE.

Poems, Essays, and Sketches. By Janet Hamilton. (Glasgow, Maclehose.)

JANET HAMILTON is better known in the north than here. She is a Lanarkshire poetess, where she was born in 1795, the daughter of a shoemaker named Thomson, but also the descendant of Whitelaw, the Covenanter, executed in 1683, for the Bothwell Brigg affair. Janet married at the age of fourteen,—sixty-two years ago. Girl and wife, she was a great reader, a great student, and must have pursued literature under great difficulties. She began to write—or, we should say, compose—verses before she was out of her teens, but the cares of life supervened, and she laid aside the lyre till she had attained the age of fifty-four. Even then, she was unable to *write*, but she is described as inventing a "graphy" of her own. After all, little as she is known in London, it was a London periodical, *The Working Man's Friend*, which first introduced her to the public. Three years ago, her fame was established by her "Poems and Ballads"; the present volume is a reprint of two volumes of poetry and prose sketches which had previously appeared. They are well worthy attention, as an example of how an uneducated person, with only the power of reading, could so use that power (adding thought to it) as to be able to express herself in almost lofty rhyme.

The Bivouac, or Martial Lyrat; containing Songs, Epigrams, and Poems. By Major R. J. Noake. (Chapman & Hall.)

MAJOR NOAKE has made a mistake in writing for the "Bivouac" any songs that have a political-party character in them. His Preface, too, may be very well as addressed to a general public, but addressed to a special set of men, as these songs of course are, they should not have been so heralded. We do not question the military bard's good intentions; but we regret what appears to us to be a want of discretion, even allowing every opinion he holds to be a correct one. As a poet, the Major has a fatal facility. In some instances, song and sentiment are put to inappropriate tunes. In a song to the air "Old Hundredth," the subject being the "Consecration of the Sword" there are the lines:—

Soon on the field thine edge shall shed
Oblations of a deeper red,
To Him who makes its flash to be
The herald of our victory.

We prefer the spirit of the Old Hundredth to that of the song which Major Noake has written to that tune.

An Essay on the Druids, the Ancient Churches, and the Round Towers of Ireland. By the Rev. Richard Smiddy. (Dublin, Kelly.)

THE learned author of these little treatises says of the Celtic language, that "probably it was the first language spoken by man." This *probably* is an element, so to speak, which pervades the book; but not more than it pervades all books on all subjects, the solution of which demands a great amount of guessing, and is never conclusively solved, after all. Mr. Smiddy is an accomplished antiquary. He can speak as well as write the Irish language, but he rides the Celtic hobby with a fury that lays his readers and critics breathless on their backs. We thought we pretty well knew whence we got the English word *Church*. Mr. Smiddy rides at us with a lance, on whose pennon is inscribed the word *Siocailleacht*. He pierces us through and through with it, to make us remember that the word is compounded of two Celtic words, implying a *circle* and the *flagstone of death*. We can say nothing to the contrary. When he adds, that it is from this word *Siocailleacht* that the English word *Church* is probably derived, we feel a little in the condition of the sailor who, being blown up while looking at Punch, and finding himself none the worse for it, expressed his wonder as to "what the fellow would do next!" Mr. Smiddy does not tire of creating such surprises. He tells us that "the word *Yule* has puzzled all the antiquaries of England and Scotland, and they have given it up in despair," which we were not aware of. Its meaning, he tells us, is All-heal, and if you are clever you may pick the word out of Irish for "Yule-log," which is, *Blo-na-nuadh-uile-iceadh*,—a word which, like Moore's endless Greek word, ought to be only said upon holidays, when one has nothing else to do. The attempt to pronounce it would certainly spoil the holiday. In English, it means the *log of the new All Heal*. The French word for Christmas, *Noël*, Mr. Smiddy derives from *nuadh-uile*, abbreviated *No-ule*, or All Heal. Etymologists will read Mr. Smiddy's book with interest; antiquaries with curiosity; the public with respect,—although it does remind us of what has been so often quoted from Voltaire, that, with etymologists, vowels go for little and consonants for nothing at all.

The Art of Amusing: a Collection of Graceful Acts, Games, Tricks, Puzzles, and Charades; intended to amuse Everybody and enable All to amuse Everybody else. By Frank Bellew. With Illustrations. (Hotten.)

THIS book is a treasure of entertaining knowledge! Any one possessing it will be as superior to the rest of his friends and countrymen as the school-boy who has obtained his teacher's "Keys" to the questions in arithmetic, history, and geography, which drive the whole class to desperation! It is a clever, pleasant, genial book; the conjuring tricks are made intelligible to the meanest capacity; the instructions for getting up charades are excellent,

for they are made available under any difficulties, and they stimulate ingenuity and invention. It is a capital book of its kind.

Chamber Dramas for Children. By Mrs. George MacDonald. (Strahan & Co.)

THESE dramas are not very felicitous. The version of 'Cinderella' lacks the fairy glamour of the original. 'Beauty and the Beast' does not gain by being dramatized; whilst the story of 'Snow-Drop' is not a play to be acted by children. The subject is not a pleasant one. As it stands in Grimm, the incidents are simply narrated; but they come out bald and crude in the dialogue of the drama, and with a wickedness that is quite startling, whilst the charm of the story is quite lost.

Historical Portraits of Irish Chieftains and Anglo-Norman Knights. By the Rev. C. B. Gibson. (Longmans & Co.)

IT is Mr. Gibson's belief that "no man without some kind of imagination should attempt to write ancient history"; and for this reason—"for its materials present a dark chaos, from which such a mind alone can produce light and order." The idea that truth is to be got at by romancing, for that is the meaning of it, is a novel one. "There are periods of history," says the reverend author, "which can be read by the light or illumination of romance only." Holding these opinions, Mr. Gibson has written a history of the Anglo-Norman invasion of Ireland in the form of historical portraits. Keeping his opinions in view, then the portraits are not ill done. We give the following touch in one of them, which represents Ireland exactly seven hundred years ago:—"Since the death of Malachi this nation had been falling into a state of political reprobation. Each province set up for itself. The monarchy grew indifferent, and the (Irish) monarch hateful to the majority of chieftains. When Roderick mounted the throne the measure of their iniquity was full." This is not imagination. Mr. Gibson's authority is the Irish historian, O'Conor.

Walks in Yorkshire: Wakefield and its Neighbourhood. With Map and Woodcuts. By W. J. Banks. (London, Longmans & Co.; Wakefield, Allen & Co.)

IN Germany, the one book which is used as a gate through which to pass into the woods and pastures of the English language, is the 'Vicar of Wakefield.' Hence has arisen, it is said, many a mistake. Foreign readers who have grown to love the Vicar and his family, have gone down to this pleasant Yorkshire town, and have wondered how the quiet village has grown into almost a city since the days of the Rev. Mr. Primrose! Of course, looking "for Mr. Primrose's parsonage" in Wakefield, is like looking for the graves of Paul and Virginia in the Mauritius, or the tomb of Juliet in Verona, or Hamlet's dressing-room at stormy Elsinore. Wakefield might obtain a real celebrity if the Henri V. of the French Legitimists would only take up his residence there. No place could well be more appropriate for a Bourbon fugitive prince, for the arms of Wakefield are the arms of Bourbon France, the Three Fleurs de Lis. Moreover, the locality has been the scene where rivals have fought for a crown, and have left mementoes of their fighting. We cordially recommend this book to readers generally, because of its rather wide range of information, and to pedestrians especially, who will find expeditions laid out for them of great interest or beauty. The country is not nearly so well known as it deserves to be, but this volume will help the traveller through it, and admirably refresh his memory when he gets home again.

Aus dem Hauptquartier und der Kriegs-gefangenschaft. Von Dr. Kaytzer. (Berlin, Effer & Lindtner; London, Nutt.)

THIS is, perhaps, as unimpassioned and as unmotional war-book as was ever penned by a press correspondent at head-quarters or underdurance with the enemy. The reader seems rather a spectator, who looks at a stage battle-piece through the glass pane in a box-door. He sees much movement, hears faint music, with now and then the blare of a

trumpet, but he is too far off to catch what is said by the characters. The author, indeed, appears to prefer painting scenery to describing the horrors that passed among it; and he is careful in distinguishing between what he saw and what he was told. With him, Germans and Gauls are *men*, and on neither side does he extenuate or set down aught in malice. The result is a readable book. Its little touches give life and significance to its varied pictures. Thus, on visiting M. Amour's Château de Belleville, after Napoleon left it for his brief captivity in Germany, the author observed "among the books on M. Amour's library table two numbers of an illustrated edition of Napoleon's 'Life of Julius Caesar.'" In one of the numbers was "Chapter VII. The Germans in Gaul."

WE have on our table *France and Hereditary Monarchy*, by J. Bigelow (Low),—*Beeton's Classical Dictionary* (Ward & Lock),—*The Industrial Progress of New South Wales* (Sydney, Richards),—*Darwinism Refuted*, by S. H. Laing (Stock),—*The Waverley Manual*, by S. W. Cornish, D.D. (Black),—and *A Knitting-Book of Counterpanes*, by Mrs. G. Cupples (Edinburgh, Johnstone & Hunter). Also the following Pamphlets: *The Natural History of the British Diatomaceæ*, by A. S. Donkin, M.D., Part II. (Van Voorst),—*A Monograph of the Alcedinida, or Kingfishers*, by R. B. Sharpe, Part XIII. (Office of the Zoological Society),—*Mycological Illustrations; being Figures and Descriptions of New and Rare Hymenomycetous Fungi*, edited by W. W. Saunders, W. G. Smith, and A. W. Bennett, M.A., Part I. (Van Voorst),—*Smoking and Drinking*, by Medicus (Low),—*A Sanitary Enquiry into the Probable Causes of Yearly Epidemics in England, as observed at Leicester*, by R. Weaver (Simpkin),—*Dr. Weymouth on Euphismus*,—*Proceedings of the Second Annual Session of the American Philological Association, held at Rochester, N.Y., July, 1870* (New York, Green),—*Mechanical Pudding*, by G. Ryland (Birmingham, Hunt),—*Words, their History and Derivation*, by Dr. F. Ebener and E. M. Greenway, Nos. 1 and 2 (Trübner),—*A Royal Commission for India*, by J. Hutton (Ranken),—*On the Education of Women*, by Mrs. W. Grey (Ridgway),—*Glasgow and West of Scotland Educational Guide*, 1871 (Glasgow, Bryce),—*Emanuel Hospital, Westminster, and the Corporation of London*, by S. Amos, M.A. (Spottiswoode),—*Fors Clavigera*, by J. Ruskin, LL.D., Letter the Seventh (Smith & Elder),—*A Classic Epitaph on a Celebrated Archdeacon*, by Lord Lyttleton, with a Translation by the Rev. H. H. Smith (Beamrose),—*The Battle of the Days, and the Quarrel of the Churches*, by a Nonconformist (Penny),—*Mrs. Brown on the Battle of Dorking*, by A. Sketchley (Routledge),—*Warburton's Shakespeare Copy-Books for Schools* (Cassell),—*Julian's Reply to the Lord Bishop of Ely* (Trübner),—*Three Lectures on Buddhism*, by the Rev. E. J. Eitel (Trübner),—and *The Hexaglot Bible*, edited by several Eminent Biblical Scholars, Part I. (Dickinson & Higham).

CLASSICAL TRANSLATIONS.

The Iliad of Homer. Translated by J. G. Cordery. (Rivingtons.)

"STRANGE things are many," says the tragedian, "but nothing more strange than man"; and no man seems to us more strange than he who publishes his translations of the classics. A translation must, of its very nature, be addressed to a limited number of readers: at least, we hardly imagine that translators really think to awaken an interest in the original authors among the unlettered multitude, or that one who cannot read Homer in the original will seek to make his acquaintance through a translation; they cannot be profitable from a pecuniary point of view; they are not a likely road to fame. All this, of course, applies to metrical translations of poetry: in prose, the matter is so much more important than the form, that a translation which renders the first accurately is often a perfect substitute, to those, at all events, who do not care to study the language for philological

purposes. But with regard to poetry the case is altogether different. The poet's thoughts are so indissolubly incorporated with his words that, at the best, all the translator, be he ever so good a poet, can achieve is to write a poem on the same subject, with the disadvantage of being fettered in his expression of it by having to follow another man's method of treatment. In the present instance, we may at once say that Mr. Cordery, though a painstaking and generally accurate translator, is not a great poet; consequently, if we wished to give an idea of Homer to one unlearned in the Greek tongue, and were driven to choose between Bohn and Mr. Cordery, we should unhesitatingly prefer Bohn. Nor do we, in saying this, imply that we put Mr. Cordery much below other translators of Homer. In the passage which, since Mr. Tennyson's rendering of it, has been accepted as the regular test of Homeric translation, we think Mr. Cordery compares not unfavourably with others. Let our readers judge: we need not say that we refer to the closing lines of Book viii.:—

So lifted high with hope, the whole night through
They camped outside upon the foughten field:
And many a blazing camp-fire flamed upon it.
As when in heaven about the fair clear moon
The stars rise bright, deep in a windless air,
And every peak and promontory and grove
Stands forth, while to their highest the heavens break up,
A boundless empyrean: every star
Shows, and the shepherd sees with gladsome heart:
Such as so thick in front of Ilion's towers
Midway betwixt the fleet and Xanthus' streams
The watchfires, kindled by the host of Troy.
A thousand blazed upon the plain; by each
Within the ruddy glow sate fifty men:
While by their chariots stood their steeds, and champed
Corn and white barley, patient for the Dawn.

Whether Mr. Cordery has got the right meaning of the obscure πολέμοιο γενύπατ, we are not concerned to say. At all events, he has got something, and herein deserves credit for at least facing the difficulty which the Laureate has shirked. He tells us that his translation was written two years before the publication of 'Enoch Arden,' but owns his indebtedness to Mr. Tennyson for one expression.

He is good, we think, though quite non-Homeric, in the description of the wrestling in Book xxiii. We quote a few lines:—

Off them streamed
Their sweat, and in the stern strain of strong heads
Creaked their broad backs, whilst, purple with their blood,
Swollen on their ribs and shoulders, rose the veins.

The alliteration, we venture to think, is well managed, though there is not a hint of it in the original.

On the whole, where his theme inspires him, as in the more pathetic and spirited passages, the translator has done his work as well as the restrictions to which we have alluded will allow; but where Homer nods Mr. Cordery goes very much to sleep; and what is *naïveté*, not unpleasant, in the Greek, becomes utter baldness in the English. One or two small errors we may note; such as the false quantity, often repeated, in *Oileus*; the scansion of "Epeus" in syllables; the spelling "Eilytheia," and the use of "foregather" in the sense of gather together. "Adrastus" for Admetus, on p. 315 of Vol. II., is, we suppose, a printer's error.

The Elegies of Propertius. Translated by C. R. Moore. (Rivingtons.)

THIS is a fair specimen of a class of books whose *raison d'être*, as we have again and again said, we cannot understand; but as long as there are translators, it is our business to criticize their translations. Mr. Moore manages his English verse (with two exceptions he uses throughout the ten-syllable couplet) fairly well, and his lines run smoothly. He is, we think, hardly equal to the task of rendering the most difficult perhaps of Latin poets; where the original is clear, he does his work pretty satisfactorily, but he fails to face a difficulty. Thus in the much discussed passage in i. 20, beginning "Oscula suspensi," we think he has entirely failed to catch the meaning of "sub extrema pendens secluditur ala," which, whatever it means, cannot mean "while nestling in their wings he's borne on high"; and in the same elegy, "And in the mellowed reflex loves to gaze," is rather a substitute for, than any rendering of, "Errorem blandi tardat imaginibus." Of the two

exceptions to the heroic couplet which we have named, one is the translation of that masterpiece of Propertius, "Desine, Paule meum." In this Mr. Moore has employed the stanza of four iambic lines of eleven and ten syllables alternately. His verse flows smoothly enough, but as a translation this poem is the least satisfactory of any. It opens with a weak line, "Cease, Paullus, cease for me in grief to languish,"—a very poor rendering of "lacrimis urgere sepulcrum"; and ends with the lines—

The pure may hope for Heaven : be mine the fitness
That bids the soul up to endless day;

an idea wholly foreign to the ancient mind : and the whole poem is of the same nature as these two extremes—not literal, and seldom forcible. Still, to those who like translations, we recommend Mr. Moore's Propertius as rather better than the ordinary run of such things. He will pardon us for pointing out that he has sacrificed grammar to rhyme in writing "with ye," and "thou slept."

The Works of Virgil. Rendered into English Prose by James Lonsdale and Samuel Lee. (Macmillan & Co.)

The name of Prof. Lonsdale on the title-page is a sufficient guarantee for the excellence of this, the "Globe" edition of Virgil; but we cannot help feeling some regret that a great scholar should spend any of his labour in adding another to what we must regard as a very useless class of books. Prose translations of prose authors are all very well: they are useful to the student of history or of literature alike; but we doubt if any one who cannot read Virgil or any other poet in the original will care to do so in a translation, whatever be its excellence. It may possibly be useful to one who wishes to learn the language late in life; but in these practical days, how many in a generation do this? Putting aside, however, the why and wherefore, and confining ourselves to the accomplished fact, we can only repeat what we have already said, —that, as a model of what translation should be, this book is excellent, and we hope that our opinion as to its utility may differ from that of the majority of probable purchasers.

The Georgics of Virgil. Translated by R. D. Blackmore. (Low & Co.)

We cannot say very much for Mr. Blackmore's verse translation of the Georgics. It is just one of those which, without being absolutely bad, are in no sort of way worth publishing. We have no doubt that the translator has a just appreciation of Virgil, and a fair amount of scholarship—though of this last certainly not enough to entitle him to, as he more than once does, set his opinion against that of Conington. We need hardly say that he appears to us to be wrong in all the passages where he does so. To take one instance:—he demurs to the usual interpretation of *assurgit* in the line—

Tmolius assurgit quibus et rex ipse Phaneus,
and renders (reading, we suppose, "Tmolus et"), "Where Tmolus and the king Phaneus soar." We should like to know what he has done with the "quibus," and whether he regards "Tmolus" as an adjective, or "Phaneus" as a substantive? His metre is often awkward too; and an irregular arrangement of rhymes which often occurs produces a disagreeable effect; and he is also much too fond of out-of-the-way words, such as "skeltering," "separatude," "browsen." We recommend Mr. Blackmore to stick to fiction, where he has achieved a success, and to let classical translations alone.

LIST OF NEW BOOKS.

Theology.

Brightwell's (Mrs. G.) Practical Thoughts on Bible Study, 1/2 swd. Brown's Tabernacle and its Priests and Services, 8vo. 5/- cl. Everard's (Rev. G.) Safe and Happy, 18mo. 1/6 cl. Reid's (Rev. W.) Things to Come Practically Considered, 4/6 cl.

Fine Arts.

Book of Gracious Promises, for Illuminating, sm. 4to. 6/- cl.

Poetry.

Bell's English Poets, re-issue, Vol. 32. Spenser, Vol. 3. 12mo. 1/3. Burns's (R.) Complete Poetical Works, edit. by W. S. Douglas, 2 vols. 12mo. 10/- cl.

Crawley's (R.) Venus and Psyche, with other Poems, cr. 8vo. 5/-

Gregory's (J.) Idylls of Labour, 12mo. 2/6 cl.

Scott's (Sir W.) Lady of the Lake, with Notes, 18mo. 3/6 roan : Photos. by Wilson, 10/- cl. Photos. by Valentine, 10/- cl. Science.

Campin's (F.) Treatise on Iron Bridges, 12mo. 3/- cl. Dussaix's (H.) General Treatise on Manufacture of Vinegar, 21/ Heather's (J. F.) Drawing and Measuring Instruments (Weale's Series), 12mo. 1/- cl.

Hann's (J.) Analytical Geometry, &c., edit. by J. R. Young, 2/6 London's Horticulturist, ed. and revised by W. Robinson, 15/- Treatise on Terrestrial Magnetism, 8vo. 10/- cl.

Law.

Andrews's (J.) Precedents of Leases, 12mo. 7/6 cl.

Beeton's Handbook of the Law relating to Securities, &c. 12mo. 1/- Salaman's (J. S.) Practical Treatise on Liquidation by Arrangement under Bankruptcy Act, 1869, cr. 8vo. 10/- cl.

General Literature.

Alice Herbert and Emily's Choice, 12mo. 2/- cl.

Bruise Lady, by Author of "John Halifax," cr. 8vo. 5/- cl.

Burns's (J.) Wake-Robin, 12mo. 5/- cl.

Barlow's (Rev. T. C.) Aryan Civilization, cr. 8vo. 5/- cl.

Braddon's (M. E.) Summer Tourist, 8vo. 1/- swd.

Coole's, The, His Rights and Wrongs, by Author of "Ginx's Baby," cr. 8vo. 16/- cl.

Grant's Examination Cards, four series, 32 in a packet, 1/- each.

Hamilton's (Rev. J.) Works, Vol. 5, cr. 8vo. 7/6 cl.

Laurie's Technical Readers, Book 6, 12mo. 1/- cl.

Michell's (N.) Famous Women, 12mo. 1/- cl.

Mongredien's (A.) England's Foreign Policy, 12mo. 3/6 cl. Imp.

Page's (Capt. F. F.) Discipline and Drill, 12mo. 2/6 cl.

Reid's (Capt. M.) White Squaw, 12mo. 2/- bds.

Sullivan's (Sir E.) The Froth and the Dregs, 8vo. 1/- swd.

Spratt's (G. M.) Sir Walter Scott as a Poet, 8vo. 2/- cl.

Taylor's (J.) Display, a Tale, 12mo. 1/- cl.

Virg's Aeneid, Books 1 to 6, trans. into English Blank Verse by G. K. Rickards, cr. 8vo. 5/- cl.

Walker's (J. and W.) Map of South Wales, sheet 3, case 6/-

North Wales, sheet 3, case 6/-

Wesley and Girton's English and Spanish Dictionary, 1/6 cl.

MEPHI-BOSHETH.

32, Highbury Place, July 18, 1871.

YOUR Correspondent, Mr. Hyde Clarke, finds an unnecessary difficulty in the Hebrew etymologies for the names of Saul's son and grandson. The northern Israelites had worshipped God under the name of Baal, and though not always idolatrously, yet the name was hateful to the southern and later writers. The judge Gideon bore the name of Jerub-baal, and Saul's son whom we know by the two names of Ish-bosheth and Ish-baal was, no doubt, named by his father Ish-baal, the man of Baal, while Ish-bosheth, the man of Shame, was a reproachful name given to him by the natives of Judah. Bosheth, or Shame, is a name often given by the prophet to Baal. Jeremiah in xi. 13. says "Ye have set up altars to Shame," which he explains to mean Baal. Of the grandson's two names, Merib-baal and Mephi-bosheth, both seem to be nicknames. One-half of each has been changed to make it reproachful. We may conjecture that the name given him by his father was Mephi-baal, the utterance of Baal, which was altered by southern zeal against idolatry both into Merib-baal, the rebellion of Baal, and also into Mephi-bosheth, the utterance of Shame. Were we to suppose that in either case the word Bosheth formed part of the name given to a child by his father, we might well look about for its etymology in some other language than Hebrew.

SAMUEL SHARPE.

THE "CANAANITIC" LANGUAGE.

July 17, 1871.

WITH reference to Mr. Hyde Clarke's interesting communication of last week, I would remark that however much my friend and I may differ as to our terminology (see *Athen.* No. 2178), we appear to have much in common as regards essentials.

That scholar says, "looking at the topography of Western Asia before the epochs of the Hebrews and the Hellenes, we find a uniform nomenclature reaching from the Caucasus to the borders of Egypt." This nomenclature I understand to be "un-Semitic"; that is to say, it is not African, or "Syro-Atlantid," but is "Caucasian," which I take to be "Turanian," and consequently "Palæo-Asiatic."

Mr. Hyde Clarke calls this Caucasian language, as found by him in the Biblical Land of Canaan, "Canaanite," and says that "the Canaanite must have been in use in Palestine in 1150 and 1100 B.C., and not yet superseded by the Semitic. It was the court language of the Canaanite kings." But though I cordially assent to my learned friend's assertion, that "the real value" of his researches is "that they illustrate the antiquity and authenticity

of the early books of the Bible"; still I would submit that the application of the term "Canaanite" to an *Asiatic* language tends to subvert rather than to support the authenticity of those early books. If "the Bible is a work of history," surely the primeval language of the Canaanites, the descendants of Ham, must have been cognate with that of Philistines or Phoenicians, as shown in the celebrated Ashmunazer tomb in the Louvre, the Carthaginian passage in Plautus, and other Phoenician remains, not less than with the Biblical Hebrew and the Arabic.

The interpretation then, which I would offer is this: The Paleo-Asiatic, Turanian, Caucasian language, of which remains still exist in the Biblical Land of Canaan, is that of the Asiatic, Turanian, Hebrew, Shemite, Abraham and his descendants, who naturally brought their native northern language with them into the country of the radically distinct Hamitic race, whom they extirpated, or nearly so; notwithstanding that, with the lapse of ages, they themselves acquired the African ("Semitic") language of the foreign regions in which they sojourned and finally settled.

My argument on this subject was first stated seven and thirty years ago, in "Origines Bibliae," (pp. 230-242), and has since been repeated by me on various occasions. It is substantially the same as that used by Lord Lytton in his address at St. Albans, on August 2nd, 1869, as President of the British Archaeological Association; when explaining why in England the Anglo-Saxon has survived the Norman, and supplanted the language of the conquerors. The language that men speak in after-life is formed in the nursery—it is learned from the lips of the mother; and as these adventurers of Scandinavian origin, on settling in Normandy, took French wives, and thus their children spoke French, so when they conquered England, they sought their wives among the Saxons, and then the language of the mothers naturally became that of the children. So it was with the descendants of Abraham in Mitzraim; they formed alliances with the natives, and their children could not avoid adopting their mother-tongue.

Hence, I contend that the Biblical Hebrew, in its original form, was the language of Mitzraim, which was taken by the Israelites out with them on their Exodus, and continued to be their national tongue. It does not, however, follow that they had lost every vestige of the original Asiatic language of their forefathers during their sojourn in Mitzraim, any more than the Normans lost all their French in England; but the longer they dwelt in Palestine, the weaker would have been the hold of that primitive language upon them; so that ere long it must have become virtually, if not entirely extinct, and their language would have assimilated itself to those of their neighbours, the Phoenicians and Arabians, the countrymen of the Mitzrite Hagar's son, Ishmael. In all these changes, however, the African language of the aborigines, the descendants of Canaan, had perhaps no more influence on that of the Israelites, than the language of the ancient Britons has had on that of the present inhabitants of Britain.

The conclusion then which I would draw is, that the Paleo-Asiatic names discovered by Mr. Hyde Clarke, are not the remains of a Canaanite people, —are not "Semitic," but "have the precise ethnological and linguistic connexion that they ought to have with the northern populations," from among whom the Asiatic, Turanian, Hebrew, Shemite, Abraham came. To name them "Canaanitic" would, therefore, be as misleading as to style the remains of the Norman French in England, British.

The great importance of the discovery of these remains of the Asiatic language of the Patriarch Abraham is, that it affords strong corroborative evidence of the antiquity and authenticity of the history recorded in the early portions of the Hebrew Scriptures.

CHARLES BEKE.

AN EXPLANATION.

Astor House, New York, July 26, 1871.

In a review of my book, "Overland through Asia," in the *Athenæum* of recent date, I am

accused of "borrowing" three illustrations from Mr. Michie's 'Siberian Overland Route' while asserting that my engravings were made from photographs and pencil sketches.

Technically, I have been a pirate, like many an illustrious publisher in this country and England, but I have "extenuating circumstances" to offer. I have pencil sketches of the "Nankow Pass" and "Crossing the Tolla," two of the illustrations referred to; and I have a photograph of Ekaterineburg, which I bought in that city, and which is, doubtless, a duplicate of the one used by Mr. Michie. With a view to economy, my publishers concluded to make transfers of Mr. Michie's pictures, and thus save the expense of original drawings. The photograph has been hanging in my room for many months, and, with the sketches, can be seen by any one curious in the matter.

I regret the absence of an international copyright law that would render myself, and the hundreds of respectable persons I have mildly imitated, liable to prosecution. That such a law is not far distant, is the earnest hope of many authors on both sides of the Atlantic, including the humble victim of the *Athenæum's* wrath.

THOS. W. KNOX.

THE AMAZONS, THE PALEOGEORGIAN AND THE CAUCASO-TIBETANS.

32, St. George's Square, S.W.

THE origin of the name of Amazons is difficult of determination, because such names which designate nations are often casual. A Briton to describe himself may have to say he is a Welshman, which is, that he is a foreigner; while the Englishman now only gives the name of Welsh to Britons, and not even to Irish, and not to Continental foreigners, having forgotten the meaning. The people of France are called French, when they are not now Franks. It is, therefore, dangerous to offer an etymology for the Amazons, as such may prove equally fanciful with those made by the old Greeks, and no happier. There is, however, one which has probability, but which has not yet been put forward.

If the word Amazons be Paleogeorgian, then the prefix *Am* will be separable, and may represent the derivative and collective particle, as in ancient comparative grammar. So, too, we have *Meander* and *Ander*. It long appeared to me doubtful whether the name Amazon was likely to be Paleo-georgian assigned by the people themselves or a description given by the Iberians or Greeks to the older residents. By separating the prefix *Am* we have to seek a root for the remainder of the word. The Lydians, in common with the Mysians and Carians, have been assigned by Herodotus as speaking one language, and that has been shown by me to be the Paleo-georgian. The Lydians, as Herodotus tells us in a memorable passage, claimed to be aborigines, and to reckon among the ancestors of their kings the founder of that Asia in the neighbourhood of the Cayster and of Sardis, and consequently of Ephesus, which is commemorated by Homer and Herodotus, and which is supposed to have given name to the country of Asia Minor, to the Continent, and to that memorable division which separated the eastern world from Hellas and from Europe.

The district of Ephesus and Smyrna, near the great river valleys of the Meander, Cayster and Hermus, the thoroughfare of inland trade, the seat of the best ports, and having numerous Amazon cities and Cyclopean citadels, must have been the great field for the Pelasgian and Hellenic raids. Ephesus was a seat of Amazon power, and the centre of mythologic traditions of the old races. Its mountains were peopled by the Idaean Dactyls, the Smelters, and other wild tribes, who preserved their mysteries. When driven from Ephesus, the Paleo-georgians had their boundary more inland, in Lydia, Asia, or Azia, and the Asian plains and hills, the chain of Tmolus between Ephesus and Sardis, may have been the seat of their chief. The name of his followers of the inhabitants of Asia would not be *Aziones* in the Greek form, but

Amazioni, with the necessary prefix and the plural in *ni*, as such names are now formed in Georgian.

Thus the Amazons would be recognized as the founders of Ephesus, of Smyrna, and of so many other cities; for it is on these shores we find the most of the Amazon cities. They would also be the immediate opponents of the Iberians in Troy, and of the Pelasgian, the Ionian, Dorian and Aeolian invaders. When the Amazons of the east came from the Thermodon (from Lazistan), and assisted the Skythians in their inroads into Asia Minor and Europe, they would still be called Amazons by the new settlers in Asia, as the English were called Saxons by the Welsh and Irish, when the Saxon invasions had ceased, and the body of the new-comers were English. The extension of the term Amazon from the people of Azia to the whole of the Paleo-georgians was natural. The invaders of the same stock, who returned to Europe, regained Thrace, and were only checked by Theseus in Attica, would be called Amazons. They would be recognized too as associates of the Skythians. Hence the continuance of the general tradition of the name, but the name of Amazon would cease in the place of its first origin, when Azia fell into the power of the Hellenes of Ephesus, and when Lydia became a great kingdom, in its turn able to impose tribute on the Hellenic cities of Asia, being, as Herodotus commemorated, the first barbarian kingdom which did so.

It was not that the Amazons themselves as a people died out, but that the name of Amazons died out in immediate contact with the Greeks, and was then superseded by the name of Lydia; and in the east that of Colchis gradually superseded Amazon traditions. In the vague legends of Herodotus the Amazons are associated, as said, with the inroads of the Skythians, vast nomadic movements, which made an memorable impression on the new Hellenic settlers in Asia, as those of the Huns did on the recent possessors of the relics of the Roman Empire.

The Skythians, coming down through the Caucasus, had to pass through the Paleo-georgian or Amazon countries, and the populations had to consider whether they would be allies or victims. They joined as allies, and took part in attacks on their enemies, the Hellenes. Thus, in the Hellenic mind the Amazons were connected with the Skythians, and the realm of Amazons receded to Skythia; and in later times the fables of Amazons contributed to obscure the Greek nations as to the Skythians.

The name of Skythian appears to be Paleo-georgian, and to be no more than the modern Georgian word *Skua*, a stranger or foreigner, a word corresponding to Barbarian, Welsh, and Nemtz, and natural to be applied by the Amazons to the population beyond. It is likewise to be inferred that the first Skythians were not Caucasians, but from beyond Caucasus, and they may represent the first appearance on the historic scene of the western world of those tribes who were afterwards to exercise so great an influence in the world. The Skythian words preserved by Herodotus are allied to Manchoo. So long as the Paleo-georgian populations were strong, they held the Iron Gates of the Caucasus, but when their empire was weakened by the rise of the Iberians, the Semites, and the Aryans, they were unable, and perhaps not unwilling, to keep back the hordes of the nomads, whom they may even have invited as allies, in the way often recorded in history, and often treated as fable, legend, and myth.

My attention has as yet been chiefly directed to the extension of the Amazon area and empire in Asia Minor, where its last great representative was the kingdom of Lydia, the fall of which enabled the line of Hellenic influence to be pushed further east. This was, it may fairly be considered, the reason why the Gauls, inserting themselves between the Paleo-georgians and Amazons of the Thermodon and the Hellenized Paleo-georgians of the Lydian kingdoms, were able successfully to establish their settlement of Galatia. The ethnological relations of Galatia are well deserving of study.

The evidence affirms the Greek notion that the Amazons were in Europe, but not in the way ordinarily received. The question of the Thracians is likewise connected with that of the Amazons. With regard to the nomenclature of mountains, rivers, and places in Greece and Italy, it shows strict conformity with that of Asia Minor, and likewise with that of Spain. A portion of this is Iberian; and it does not differ in dialect in Spain, Italy, Greece and Western Asia Minor. The resemblances between Asia Minor and Spain are in the names of towns, rather than of mountains and rivers; but between Asia Minor and the two other peninsulas there is affinity in the names of mountains and rivers. In the present state of our knowledge, Paleo-georgian names present themselves in Greece and Italy, but modified, as might be expected, by circumstances. It is, however, in Thrace and the northern parts of the Greek peninsula that the appearances are stronger. As yet it is difficult to determine absolutely between a Paleo-georgian and an Iberian name; for the structure has occasioned resemblances, and it is possible that some of the names in Spain regarded by W. von Humboldt as Iberian are Paleo-georgian. Some of those treated by me as Iberian formerly in Asia Minor are Paleo-georgian. It is likewise possible that some names regarded as Indo-European are Paleo-georgian.

The difficulty we have in Greece is this: that Hellenic nomenclature was so widely established that we have few names which are non-Hellenic, as all the aboriginal tribes were Hellenized, and the foreign element in the cities must have been at once driven out. The Greek nomenclature rather resembles in this respect of complete occupation the English and the Turkish. The Iberian names must therefore be necessarily few, for the Iberians were strongest in the west, and their course of migration and conquest would be by Italy and Greece to western Asia Minor; and the interior of the latter there are no evidences that they reached.

In Greece the Amazons appear to have been early occupants, and the Thracian or Bythinian migration was only a secondary event, in which the Amazons made an irruption into Hellas, but found the Hellenes too strong for them. The affinities of Thrace with Asia Minor may in the earliest period have been Paleo-georgian, and this element may have decayed only gradually.

The topography of the Greek islands shows a similarity of occupation with the mainland of Asia Minor.

The eastern and southern relations of the Paleo-georgians are even more decided than the western, and they extend to Assam. The philological relations of the Caucasus, as exhibited by B. H. Hodgson, are with the Tibetan group, and those of the Georgian in particular are with very remote members of the latter group. It, therefore, seems reasonable to consider that the Caucasians must have been connected politically with the Tibetan group at a former period, and that across Persia; and the river names fully confirm this. In this case a Paleo-georgian empire in Persia would have preceded the kingdom of Lydia. The investigation of this question in all its relations is desirable, as it exhibits another and more ancient population exercising an influence on Asia and on Europe in the remotest periods of political existence. There is, too, the consideration of the share the Paleo-georgians may afterwards have had in the kingdoms of Pontus and of Parthia.

HYDE CLARKE.

THE LONDON SCHOOL-BOARD.

At the last meeting of the Board the proposed by-laws were brought up for "reception," by the Chairman of the Schools' Management Committee, and after a very vigorous passage of arms, in which "motives" were freely "imputed" upon either side, it was agreed that the consideration of the Report should be deferred until the 25th of October. It is doubtful whether the delay is matter of regret. Public opinion is daily increasing in favour of the principle of compulsion, and the Board is

even more likely to come to a sound decision in October than at present.

The draft by-laws order that every child, between the ages of five and thirteen, shall attend an elementary school during the whole time for which the school selected shall be open, not being less than twenty-five hours a week. Sundays, of course, are excluded, and provision is made that the timetable conscience clause shall not be over-ridden. Any parent offending against the by-law, by neglecting to send his child to school in accordance with its provisions, is liable to a fine of 5s. Whether the penalties are to be cumulative is not stated; the presumption is that they are.

But the principle of direct compulsion thus enunciated is greatly modified by subsequent clauses. (1) The school may be selected by the parent of the child. (2) After ten years of age a Government Code certificate of the fifth standard exempts from attendance. (3) "Beneficial or necessary work for the maintenance of the child himself or his parent" reduces the obligation to a weekly attendance of ten hours, subject to conditions for the proper distribution of the time. (4) The school must be within a measured mile of the child's home.

As there is yet further provision for the payment, in case of the poverty of the parent, of the whole or part of the school fees, it is hard to see what ground can be taken upon which to object to a code of compulsion framed in so careful and conciliatory a spirit; unless, indeed, it be the broad principle, which has been more than once avowed, that compulsory education is bad in itself, the evils of the compulsion outweighing the benefits of the education. The fifth standard of the Government Code tests reading by "a short ordinary paragraph in a newspaper or other modern narrative"; writing by a similar paragraph "slowly dictated once, by a few words at a time"; and arithmetic by "practice or bills of parcels." This can hardly be called a "fancy standard"; and all that the Board really proposes is that no child under thirteen who has not been taught thus much shall be allowed to altogether absent himself from school. It is certain that the more the proposed by-laws are considered the more fully it will be seen that opposition to them will be unreasonable at any rate, if not futile.

But the New Schools cannot too soon be put in hand. With cheerful, comfortable, and healthy schoolrooms the battle of compulsion is more than half won.

Literary Gossip.

THE newly-endowed Chair of Political Economy and Mercantile Law in Edinburgh University is to have Dr. W. B. Hodgson for its first occupant.

TOURISTS to the West of England will be glad to know that Mr. Robert Hunt is about to issue his 'Popular Romances and Drolls of Old Cornwall' in a cheap form.

THE text of the first part of Mr. Furnivall's edition of Chaucer's Minor Poems for the Chaucer Society is all in type, but awaits a supply of paper from the paper-makers to get finished and issued.

SOMETHING like five-and-thirty years must have elapsed since Thomas Smith put forth his pleasant little volume on Hyde Park. An author, who takes the pseudonym of "Jacob Larwood" (whose personal adventures would be worth the telling), has ready for the public a couple of volumes on Hyde, St. James's, and the Green Parks. It will be illustrated partly from antiquarian sources and partly from the caricatures of the day.

THE Marquis of Bath has kindly consented to allow the Chaucer Society to print, next season, the Minor Poems of Chaucer in his

small manuscript. Lord Delamere will also permit his manuscript of the 'Canterbury Tales' to be examined and reported on for the same Society. A manuscript of the 'Canterbury Tales,' reported to be in the possession of Lord Verulam, turns out to be a printed edition only.

THE Chaplain-General to the Forces has added to the literature of the Walter Scott Centenary a reprint, with additions, of his biographical article which appeared in the *Quarterly* in 1868. Some of the Scott family took umbrage at a supposed slur, in the article, on the family "gentility." The Rev. Mr. Gleig replies, "That his (Scott's) grandfather rented a farm under a distant relative, is as certain as that his father lived and died a Writer to the Signet. . . . In Scotland, a hundred or more years ago, the cadets of good families not unfrequently became cultivators on the estates of their elder brothers or near connexions, rather than emigrate or seek service under the East India Company."

DR. CORNISH, in his 'Waverley Manual,' a volume compiled to facilitate reference to Scott's prose works of fiction, answers the mistaken assertion that Sir Walter's works are out of fashion, by remarking that the Edinburgh publishers, Messrs. A. & C. Black, have seven separate editions of the novels always on sale, besides the Centenary Edition now publishing. The "Manual" is a fitting contribution to the occasion.

A PAGE of the MS. of an Anglo-Saxon translation of the 'Rule of St. Benedict,' lately found in Wells Cathedral, has been photographed, and shows the manuscript to be of the eleventh century, and later than the Cotton MS. in the British Museum.

MR. SKEAT finds that in the third version, or C text, of the Early-English 'Vision of William concerning Piers the Plowman,' mention is made of the five orders of friars, whereas in the earlier version, or B text, the ordinary four orders only are named. Mr. Skeat wishes to ask our readers for suggestions as to this fifth order, inasmuch as it may give an upward date for Langley's last revision of his great poem.

THE 'Domestic Life of Thomas Jefferson, compiled from Family Letters and Reminiscences of his Great-granddaughter, Sarah N. Randolph,' is announced.

THE Rev. Henry Ward Beecher publishes, by subscription only, 'The Life of Jesus the Christ.' This work will be richly illustrated.

THE sale of the library of the late Sir Samuel Meyrick commenced on Thursday, and will close on Monday next. Among the works, which exceed fourteen hundred in number, are the following:—T. Milles's 'Catalogue of Honour,' (1610), with the cancelled leaf, 493, which gives an account of the illegitimate children of Blount (afterwards Earl of Devonshire) and Penelope Rich, sister of the luckless Earl of Essex; the rare Bible (T. Baskett, 1751), in which 1 Tim. iv. 16 reads "thy doctrine," for "the doctrine"; and Sir J. Smyth's 'Certain Discourses concerning the Formes and Effects of divers sorts of Weapons,' &c. (1590), a work which, according to Strype, was forbidden to be sold. There is one lot among the pictures which should interest a good many buyers on July 24,—"1433, HOGARTH (W.). Dr. Johnson asleep, seated in

a chair, and holding his walking-stick in his right hand. A singular red-chalk sketch, on grey paper, undoubtedly genuine, with a long inscription at the back."

HER Majesty's Secretary of State for India has ordered a number of copies of the *Phoenix* for distribution in India. The ground of this is the desirability of a better acquaintance of the Indo-Chinese countries, of which so little is known. In our own territories are tribes speaking Tibetan and broken Chinese, and our relations with Burmah and South-Western China are acquiring more importance.

Two interesting legal works have been published in Paris; the first, 'Des Effets de la Guerre à Paris, et en France sur le Louage, la Propriété, et les divers Contrats,' by M. Charles Ballot; the other, of far more general interest, is entitled 'Du Secret Professionnel, de son Etendue, et de la Responsabilité qu'il entraîne d'après la Loi et la Jurisprudence,' by M. Charles Muteau.

A FRENCH officer, who was taken prisoner in the late war, has profited by his imprisonment, and in a volume entitled 'L'Allemagne,' published in Rouen, gives his countrymen a very able account of the German nation and character.

'L'Homme obscur qui Ment' is the title of a brochure by Madame Mina Puccinelli, published at Brussels, written against the Second Empire of France. The authoress directs the Republican Spanish paper, *El Leon*.

A COLLECTION of letters, entitled 'Correspondance entre le Comte Johann Hartwig Ernst Bernstoff et le Duc de Choiseul, 1758-1766,' has been published in Copenhagen, which contains much information on the Danish politics during the Seven Years' War.

AMONGST Italian publications of the day we note the volume of 'Memoirs of Leopold II., Grand-Duke of Tuscany, and his Times,' compiled from official documents by the grand-ducal ex-minister, Giovanni Baldasseroni.

THE *Rivista Europea* notices, amongst publications already published or to be published in Italy, a new monthly literary paper, *Lo Studente*, published at Mantua; and a new fortnightly literary paper of Cosenza, entitled *L'Amico del Buon Senso*; the second volume of the 'Archivio per l'Antropologia e la Etnologia,' edited by Profs. Mantegazza and Finzi, contains, amongst other papers, an interesting article on 'Cranii Etruschi,' by Dottor Arturo Zanetti, and the commencement of a work by Signor Carlo Pуни, entitled 'Studii sulle Religioni dell'estremo Oriente.'

THE early publication of a new *Rivista Critica* of literature and science is announced from Naples: the review is to be edited by Prof. Trinchera.

THE science of finances is well treated in a volume by Signor Domenico Zeppa, entitled 'La Scienza Finanziaria nelle sue Relazioni coll'Economia Politica e col Diritto Pubblico.' The work is divided into four parts, of which the first describes the origin and progress of the science of Finances from the time of Sully to the Congress of Lausanne; the second defines what the science is, and examines the question of the necessary expenses of the state for internal and external security; the third part contains the different theories of taxation as a means of providing for the wants of the

state; and the fourth treats of loans and the public debt.

A 'PANCHA TANTRA' has been translated from the Malay into the Netherlandish, by Mr. H. C. Klinkert.

A MOVEMENT among the South American republics has been begun by Chili for the interchange of their literary publications. There is growing among the Spanish states in South America a literary school of Spanish, like that of English in New England; but it wants the unity of the latter.

SCIENCE

Report on the Economy of Road Maintenance and Horse Draught through Steam Road Rolling. By Frederick A. Paget, C.E. (Spon.)

THE state of the roads of a country is at once an index and a cause of the general civilization of the period. No individual element of human progress is of more, it would be hard to name one of equal importance. A visit to Portugal, to Greece, or to Southern Italy, is calculated to impress this fact very forcibly on the mind. Good roads bring freedom of intercourse, equality of prices, and encouragement for industry, and are the veins of that circulation, in the absence of which the body politic festers in sloth and brigandage.

The mighty European Revolution in the midst of which we find ourselves is due, at all events as to its actual state, to the wonderful impetus given to national and international communication by the application of steam power to transit by land and by sea. But, before George Stephenson had astounded a committee of the House of Commons by proposing to travel at the rate of sixteen miles per hour, we had attained that respectable speed by some of our best-appointed coaches. On the highway, as well as on the ironway, speed is to a great extent dependent on the smoothness of the surface of the road. Less than a century ago England was not better off in respect of internal communication than the less civilized parts of Europe are at this day. Even on the great mail routes, different time-tables were adopted for summer and for winter. The scarlet-coated guard of the Royal Mail often laid down his blunderbuss to seize his horn, and warn some heavy, plodding waggoner to draw his vehicle aside *out of his rut*, and let the king's service pass. The man who effected this change—need we say that his name was Macadam?—enjoyed a green old age in the memory of some of us who do not yet consider ourselves old men.

Few things are more remarkable than the fact that it should have been left to a Scottish merchant, when, on retiring from business, he became one of the magistrates of a country district, to initiate the greatest improvement that had been made in English roads before the introduction of the iron rail. It is the more remarkable that we should have been so long contented to plough through clay, or knock our wheels to pieces over large and ill-piled blocks of stone, while road-making in those parts of Italy where there *were* roads had retained the excellence arrived at by our old masters the Romans. In the long-buried cities of Campania, the solid, level paving, constructed of large blocks of lava, were laid in pre-Christian times

in precisely the same mode that is adopted in Naples or in Turin at the present day. So was the Via Appia from Rome to Pozzuoli, tracts of which are yet in existence. It is not certain that the very excellent breccia roads of Italy, which are a kind of glorification of the Macadam road, are as old as Imperial luxury; but it is the opinion of the Italian engineers that such is the case. At all events, people could drive in Italy, when they could only crawl along in England. The traditional and hereditary excellence of the Capri drivers dates as far back as the reign of Tiberius. Before the important invention of springs had rendered the maintenance of a fair rate of speed over a moderately smooth road possible, charioteership, such as is still the pride of the Neapolitans, could only have been displayed on turf, or sand (either of which is very readily cut up), or on breccia roads. Thus there is good reason to believe in the antiquity of that form of road-metalling in Italy, which in England is associated with the honourable name of Macadam.

The ideas carried out by this great reformer of our highways were simple, and were true. The earth has ultimately to bear the weight of all moving traffic. To do so, it only requires to be kept dry, and with an unabraded surface. Therefore the old idea of forming a road like a continuous arch, and throwing a stress on wedge-shaped stones driven in at the sides, is a mistake. Let the road be fairly levelled, sloped to either side, properly drained, and then covered with an artificial breccia, or stratum of broken stones, not larger than five or six ounces in weight, which will consolidate into a homogeneous mass, and at once keep the earth below from being cut into by the felloes of the wheels and from being soaked by the rain.

So far all is plain. Then comes the question, How is the broken stone to be consolidated? Here our road-surveyors stopped, arrested by the fear, which was a misjudged one, of expense. They left this consolidation to be effected casually, by the actual traffic passing over the road. In so doing they committed, and daily commit, two great economical sins. They consolidate their road in at once the least effective and the most expensive manner. They never make a homogeneous road. Ruts are formed in places, before the greater part of the surface has become smooth. Water percolates during the whole process. Repairs are needed irregularly, locally, and in the most inconvenient and expensive manner; and, while the cost of the work actually done by the road-surveyor—the cost of metal, labour and repair—is thus actually doubled, as compared with that of a similar road finished and consolidated at once, the cost incurred by the owners of the vehicles, which are thus converted into very inefficient rollers, may be estimated by the fact that the draught over the new road is five times that over an old, or at least over a smooth one.

It is, therefore, a remarkable and not a creditable fact that, while steam road-rollers have been used in France, with admirable results, since their invention by M. Louis Lemoine in 1859, and have even been seen on some of our principal metropolitan thoroughfares, completing, in a few hours, and that with admirable and perfect success, the work which is yet thrown on the owners of private

vehicles, we are content to abuse the parish authorities, to double our road-rates, to lame our horses, and to shake and damage our carriages, and our nerves into the bargain, by the barbarous layers of broken granite which are duly spread to welcome the London season. Only so recently as the opening of the Embankment road it was remarked, as a striking proof of the incompetence of the Metropolitan Board of Works, that the steam roller had not been employed. It is, therefore, with some surprise that we receive a 'Report on the Economy of Road Maintenance and Horse Draught through Steam Road Rolling,' which is "printed by order of the Metropolitan Board of Works."

How this comes to pass is not explained. In fact, the little pamphlet is not, strictly speaking, a "Report." It is the work of an advocate,—a fair advocate, no doubt; but does not attain the judicial impartiality proper to an Inquirer's Report. The author tells us that "it is proposed to prove that rolling roads is indubitably a powerful means of economy in their maintenance." He keeps his word, and gives a large amount of valuable information bearing on the subject, both from English and foreign sources.

The residents of London are especially interested in the question, from the fact that paving is rapidly displacing Macadam. The lesser cost of maintenance on a paved road subjected to heavy traffic is such as to cover the larger original expense of paving. As it is in evidence that the durability of the Macadamized road is nearly doubled by the employment, in the first instance, of the steam-roller, every householder and shopkeeper in the great lines of traffic has a direct personal interest in the matter.

As to the rate-payers, Mr. Paget gives us some very detailed estimates, to the effect that the average sum of 280,000*l.* per annum is expended annually on the maintenance (exclusive of cleaning and watering) of 1,127 miles of Macadamized road within the City and the thirty-eight parishes and districts of the metropolis. He tells us, indeed, that "within a radius of only twelve miles from Charing Cross there are at least forty millions of square miles of Macadamized road"; but this is, no doubt, only one of the inexplicable freaks of our "drudging goblin," the printer's devil. But the steady rate of metropolitan increase, the population doubling in rather less than forty years, promises at least an equally steady augmentation of road area and road cost. To save 140,000*l.* per annum at once is a consideration for the rate-payers, and it is well that they should know that this large sum is now wasted by the neglect of a simple and proper engineering process.

With regard to the actual money cost, and the far larger damage by way of depreciation, sustained by the proprietors of the 72,000 horses and 30,000 vehicles, that are now involuntarily employed in pulverizing the broken granite, which they never properly consolidate, the estimate is less easy to form. If extra labour, shoeing, and damage to the horses, were taken at an average of 2*s.* 6*d.* per horse per week, which, probably, few proprietors would think too high, we come to a tax imposed on horses of 468,000*l.* per annum. Let us suppose the extra wear-and-tear of carriages and harness (the total value of the capital invested in which Mr. Paget estimates at

1,450,000*l.*) to be included in this allowance. The figures would give a cost of between 5*d.* and 6*d.* per superficial yard of Macadamized road as the cost of badly compressing it by expensive vehicles; and it is by no means certain that such an estimate would be excessive.

Mr. Paget has rendered a service to civilization by bringing together in an accessible form so much information on a subject in which every Londoner may be said to be personally interested. We hope that the thirty-nine governing bodies of the metropolis will be compelled by those whom they govern, no longer to take this extra 140,000*l.* a year (to say nothing of the higher estimate) out of the pockets of the rate-payers. Drivers and driven in any vehicle, from the most elegant landau to the most closely-packed omnibus, as they set their teeth when they find themselves grinding over broken granite, should be made aware that it is an unnecessary evil, altogether due to the obstinate neglect of the use of the steam-roller. Of that fact we have long been convinced; and we trust that the Metropolitan Board will proceed to practise what they preach with such undeniable force.

Science Gossip.

NEARLY eighty of the Cornish miners receiving instruction in the classes of the Miners' Association of Cornwall and Devonshire have passed the Science Examinations of the Department of Science and Art. Amongst these there are no fewer than seven first-class, in the advanced grade.

THE establishment of a College of Science in York is contemplated. It is estimated that a suitable building will cost 25,000*l.*, and that a like sum must be invested to support the different professorships. A subscription-list has been opened, with the understanding that no money will be taken until 30,000*l.* is promised. Sir William Fairbairn subscribes 1,000*l.*, provided the 30,000*l.* is secured.

SOME experiments have been made in the Thames with Holmes's Self-lighting Inextinguishable Signal-Lamp, with apparently much success. The lamp is a cylinder of tin, with a conical top; this is filled with a phosphide of calcium, prepared by the inventor. When the lamp is thrown into the water, that fluid, entering the cylinder, effects the decomposition of the phosphide, and phosphuretted hydrogen with phosphorous vapour escapes in great quantities, takes fire spontaneously, and burns with a brilliant light.

THE Historical Society held its last meeting for the session in the Scottish Corporation Hall, Fleet Street, on Friday, the 14th inst. The Earl of Mar was in the chair. The Society agreed to record the regard which they entertained for the memory of the late President, Mr. George Grote, whose valuable services had much availed in establishing the institution. The following papers were then read:—'Was the Old English Aristocracy destroyed by the Wars of the Roses,' by T. L. Kington Olyphant, Esq., and 'Memoranda respecting a curious work, "Scot of Scotstarvet's Scattering State of Scottish Statesmen,"' by the Rev. Charles Rogers, LL.D.

THE American Association for the Advancement of Science will meet, under the presidency of Prof. Assa Gray, at Indianapolis, on the 17th of August.

In the Anniversary Address delivered to the Royal Society of New South Wales by the Rev. W. B. Clarke, the origin of the diamond is treated in an exhaustive manner, and this address should be referred to by all who are in any way interested in the problem of the conditions under which carbon crystallizes.

THE scientific party which wintered, 1870-1, on the peak of Mount Washington, communicating

by telegraph with the world below, are about to publish a popular account of their experiences.

It has long been thought that nuggets of gold increased in size while lying in the drift in which they are found. Mr. C. Wilkinson has lately announced to the Royal Society of Victoria that gold, when placed in a solution of chloride of gold, in contact with organic matter, determines the deposit of liberated gold upon itself. Mr. Skey, of the New Zealand Geological Survey, has lately communicated a series of experiments giving similar results to the Wellington Philosophical Society.

WE have just received 'The Mineral Statistics of Victoria' for 1870, from which we extract the following interesting particulars. The exportation of gold from Victoria was—

In 1869	1,340,838 oz.
In 1870	1,222,798 oz.

Decrease 118,040 oz.

The quantity of gold bought by bank-managers and gold-buyers on the gold-fields was—

Alluvial Washings Quartz Veins.		
1869	934,082 oz.	610,674 oz.
1870	718,729 oz.	585,575 oz.

Decrease .. 215,353 oz. 25,099 oz.

Of the other minerals, the quantities exported were—

Ore.	Metal.	Regulus.
Tin ore and tin .. 146 tons 15 cwt.	1,680 lb.	—
Copper .. 11 tons ..	—	—
Antimony .. 1,661 tons ..	171 tons ..	64 tons ..
Lead .. 1,000 tons ..	—	—
Coal .. 100 tons ..	—	—
Lignite .. 532 tons ..	—	—

In *Les Mondes* for the 6th of July our notice of the late Sir John F. W. Herschel has been translated by M. l'Abbé Raillard.

THE Société Philomathique de Paris devoted their Séances of the 10th and 24th of June to communications by M. M. A. Cazin on Magnetism.

MM. TESSIE DU MOTHAY AND MARÉCHAL have discovered a new process for obtaining hydrogen gas in large quantities. The hydrates of the alkalies, or alkaline earths, are heated with coke or charcoal to a red heat, when carbonic acid and hydrogen are freely eliminated. The carbonic acid is absorbed by water, and a pure hydrogen is collected.

L'Institut resumes its place amongst the periodicals of science, with an address to its readers, expressing the hope that the publication will not be again subject to such a sad interruption as that which it has endured, and to which for thirty-eight years previously to the last war it had not been subjected. The Report of the Académie des Sciences for the 5th of July gives a paper 'On the Sun,' by M. P. Secchi, and a chemical and physiological paper.

Nouveau feu lorrain is the name given by M. P. Guyot to a compound formed, in the first place, by mixing bromine in excess with sulphur, which produces a liquid proto-bromide of sulphur; in the second place, this liquid is brought in contact with liquid ammonia, and after a few minutes it boils violently and bursts into flame.

The *Comptes Rendus de l'Académie des Sciences* to the end of June contain several papers of interest to the chemist and natural philosopher. The chemist will find papers on Selenium, on Gallic Acid, and on the preparation of the Alkaline Silicates from Gaize, a mineral found by M. Sainte-Claire Deville in several parts of France; and the natural philosopher papers 'On the Celestial Origin of Electricity,' by M. Béquerel, and 'On the Physical Constitution of the Sun,' by M. A. Boillot. M. Sainte-Claire Deville communicates a paper 'On the Low Temperature of the 18th of May last and of the First Days of June.' From this it appears that the temperature at this period fell to a lower degree than was ever before observed at the same season.

PROF. JACOBI has been examining the condition of iron deposited by the galvanic process. In the *Bulletin de l'Académie des Sciences de St. Pétersbourg*, xiv., he states that he has found it always to contain a considerable quantity of occluded hydrogen, to which the late Prof. Graham called attention.

In *Annales des Physik u. Chemie*, Ergänz Bd. V., M. R. Lenz has described his researches on the same subject. He finds that all electro-deposited iron contains as much as 185 times its own bulk of hydrogen, nitrogen, carbonic acid, and carbonic oxide, the largest proportion being hydrogen. The condition of the metal is considerably changed whilst it holds those gases occluded, and it is restored to its original state when they are evolved by heat.

THE discussion on the influence of cold on iron, which originated with the Manchester Philosophical Society in February last, has been repeated in several of the Continental Societies and Periodicals. In the *Oesterreichische Zeitschrift für Berg und Hüttenwesen*, No. 24, is a long article on the subject.

We have for some time past been dependent upon Bolivia for our supply of the metal bismuth; and, owing to the limited supply, the price of this metal has been very high. It is now found in large quantities in Australia. The *South Australian Register* informs us that at the Balhannah Mine this metal exists in large quantities, and that smelting-works are built on the mine for extracting it from the ore.

THERE is no part of political geography which is perhaps of more importance than that which should register the extension of the area of steam navigation. This is attended with results which have not received sufficient notice. One effect is to raise local prices to that of the great European markets, less freight; and this is attended with a power of bringing European markets on better terms. Personal intercourse is promoted under such circumstances, and a number of European institutions are introduced. This is why we think it worth while to register that African mail steam navigation has been extended by our vessels to the Portuguese settlements in Congo, or rather to St. Paul de Loanda. They will also be placed in easier communication with Portugal. The first connexion of civilization is by the steamboat, the next by railway, and the telegraph acts intermediately and co-operatively, but with less primary effect, as it can convey neither persons nor goods.

THE question of a universal language for India is being discussed. The claims of Hindustani are still maintained, but English is becoming the effective universal language, as it is being adopted by all races and sects.

THE works going on in the Seraglio at Constantinople, for the new railway station, have naturally brought to light many ancient remains in this hitherto inaccessible locality. Some large vaults are contested by local archaeologists, but among the various communications to the *Levant Herald*, the most weighty in authority, as yet, is that of the Rev. C. J. Curtis, who has so long laboured in local explorations. He considers the remains as those of the famous monastery of the Virgin, destroyed by Mohammed the Conqueror. One ground for this opinion is, that the ancient miraculous fountain has been continuously adored by the Greeks. Mr. Curtis considers the vaults to have been afterwards used as prisons. The Hon. J. Porter Brown, Secretary of the U.S. Legation, a distinguished orientalist, regards the vaults as the prisons of the Praetorian guards of the Lower Empire.

FINE ARTS

SATURDAY NEXT.—INSTITUTE of PAINTERS in WATER-COLOURS will CLOSE their Thirty-seventh Annual Exhibition. Open daily from 9 to Dusk.—Admission, 1*s.*; Catalogue, 6*d.* JAMES FAHEY, Secretary.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GRAND EXHIBITION of PICTURES by the celebrated Masters, Correggio, Titian, Tintoretto, Paul Veronese, and many others. Open daily from 10 A.M. to 6 P.M. R. F. MCNAIR, Secretary and Manager.

EXHIBITION of SPIRIT DRAWINGS in WATER-COLOURS, by Mr. Houghton, New British Gallery, 39, Old Bond Street. Open daily from 10 A.M. till 6 P.M.—Admission, One Shilling. Catalogue, One Shilling.

GUSTAVE DORÉ—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION of PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesco de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1*s.*

Life and Letters of William Bewick (Artist).
Edited by Thomas Landseer, A.R.A. 2 vols.
(Hurst & Blackett.)

HAYDON'S vain and handsome pupil, all ringleted as he was,—ardent student, successful copyist, and able portrait-painter,—produced nothing in the artistic way to justify the thrusting of biographical honours on him. He had an amiable, affectionate, intelligent nature, spoilt by his personal advantages; and he was very much quizzed by those who, in picture galleries, beheld him take masses of curled hair from under his coat-collar, where they were stowed while he passed through the streets, and, ere he began to paint, spend an hour in twirling the locks on his fingers. He was Haydon's favourite pupil, but not the student of whom the master was most proud. Haydon helped him in his boastful but really generous way, and, although not wholly without an excuse for so doing, brought trouble on him for the first time. He sat to his unwise and ungenerous guide for that head of Lazarus in the huge picture of 'The Raising of Lazarus,' which is at once the fairest illustration of Haydon's powers and genius and of his follies and ineffable shortcomings. William Bewick, the painter, is associated, in most of our minds, with the history of the painting of that head, as recorded in the 'Autobiography' of Haydon,—a history which none can forget, being one of the most woeful of personal anecdotes,—the account of an incident in which the recurring surges or surges of pain and shame seem to leave most other distresses in a calm of triviality. Bewick, the painter, was associated with this pitiful and terrible business. It was his gaunt and startled face, then sadly smirched by sorrows of his own, that Haydon painted in the agony which marred all his life. The half of such an agony has brought many a goodly human soul to wreck. Had Haydon painted nothing more than this head, his honour as an artist would have been secure: the picture containing it might fairly have a place in the National Gallery.

After the catastrophe which broke his connexion with his master, Bewick became noted as a copyist, and as such went to Italy, where he drew for Sir Thomas Lawrence several of the colossal figures by Michael Angelo in the Sistine Chapel,—parts of a series which the President intended as examples for students in this country, but which he did not live to complete. The sale of those which Bewick executed was recorded, we believe, among the notes published not long since in the *Athenæum* on the sale of his collection of pictures and studies. On his return to this country, Bewick practised in the North of England as a portrait painter, and realized a competence. The interest for general readers of this 'Life and Letters' is derived almost entirely from anecdotes of men of mark with whom the artist associated, and of which it contains a very large and amusing store. His fellow-pupil and old friend, Mr. Thomas Landseer, the famous engraver, has put the materials before us together with much skill and a great deal of genial tact, so that the first volume is wealthy in readable matter. The second is much less so, as it deals with little more than the incidents of a commonplace life in Italy. The literary sketches which Bewick made of Hazlitt, Haydon, Shelley, Keats,

Scott, Hogg, Jeffrey, Maturin, and others, are extremely bright, apt, and clear. To these henceforward we propose to confine ourselves.

There is something in the following self-introduction which recalls Defoe.—

"I was the third son of a family of seven boys and five girls. My father, William Bewick, married Jane Roantree, a native of Harworth-upon-Tees, and a descendant of linen-manufacturers of that place. He was by trade an upholsterer, a plain, industrious man of business, strict and methodical in everything, and averse from all innovations to the routine of his household. My mother, half-Quakeress, and unsophisticated as she was beautiful, was more of an ambitious character, and not seldom found herself in something like a defensive argument with my father as to the capabilities and future prospects of her sons. Her ambitions were all virtuous, and her whole life, thoughts, and anticipations were wrapped up in the welfare of her numerous and innocent family. When a little girl, and very beautiful, she was a great favourite of the blunt and uncouth mathematician, Emerson, who used to amuse her by playing a curious kind of music upon an instrument of his own invention, described as something like a mandolin, formed of a small hollow wooden barrel, with a handle and three strings; and he used to sit at the end of his long passage-like study by the fire, his legs covered with leather leggings, to prevent their being burnt."

What prospect there was for the encouragement of a lad whose mind was bent upon painting as the occupation of his life, may be gathered from the following clever sketch of the surroundings of Bewick's youth:—

"The little work-a-day country-town in the north of England where my parents lived, contained little or nothing of art; nor was there any taste for art among the inhabitants, it being what may be called a 'Quaker-town'; for here a great many 'broad-brims' had taken up their abode. The love of making and accumulating money was their ruling passion, and every elegant accomplishment was suppressed with studied perseverance. The god Mammon flapped his drab-coloured wings over the little town, and the drama closed its scenic arena. Sock and buskin were contemptuously huddled beyond the precincts and sent out of the place, as though it were criminal to represent on the stage the follies, the passions, the virtues and the vices of mankind. The 'divine' Shakespeare's works were banished from the public library, and the novels of Sir Walter Scott subsequently shared the same fate. Dancing was to be decidedly disconcerted, as bringing young people together for no good. Poetry was described as a false jingle of words, wherein truth and sense were often perverted for the sake of the rhyme. Music was pronounced a great waste of valuable time, in which useful knowledge might be acquired instead; indulgence in the fine arts, time and talents spent with no profitable result. He only was said to be 'getting on in the world' who was increasing his property; the term 'gain' not being applied to knowledge, virtue, or happiness, but reserved solely for pecuniary acquisition,—synonymous, in short, with gold, as if nothing but gold were gain. The man whose gains were known to be rapidly increasing was not only spoken of by the multitude under their breath with veneration, but as if he more nearly approached creative power than any other human being: he was said to be *making money*; and when that was said, eulogy was exhausted, and he was considered to be crowned with all praise. To live in my native town was to live in the very Temple of Mammon; and it was impossible to see the god worshipped daily, to stand in his presence, and behold the reverence he inspired, without catching the contagion of awe."

This is bitter, but surely there was something to be said for a little town of the north of England, c. 1795, which possessed a public library of any sort. This was better than a

cock-pit, and, as a field for intellectual and moral cultivation, at least as good as a strolling actor's booth. A sentimental and poetical aunt, with the poetic inspirations of Barnard Castle and the Tees, were healthier than either cock-pit or booth, besides being more congenial to and influential on Bewick's mind than others of his surroundings. A bright picture of a universal genius,—a certain one-eyed, strangely-deformed and wild George Marks, and his *entourage*,—shows Bewick's introduction to practical art and periodical literature. The latter sounded the praises of Haydon, then seeming about to float to fortune by means of his 'Judgment of Solomon.' Strengthened by these, and the growth of his own will, Bewick, in due time, came to London, fell in with Haydon, became his pupil, and through him, intimate with many men of note. Haydon was generous, with the best artistic teaching, and even lent Bewick, who was poor as a church mouse, five shillings. "Think of a man like this lending me five shillings out of the only 57 he had left!"

Among the points suggested by the writer's knowledge of Haydon is the following not unapt thought: "If to Mr. Haydon such a pension had been conceded as was enjoyed by Mr. West so many years (1,000*l.* per annum), how differently, in my belief, would he have repaid his country!" During an interview with Wilkie, which is related with great tact and brightness, it is noted that Haydon took hold of his hands and said, "Look here, Bewick, these are what I painted my Christ's hands from. Wilkie's hands are the only parts of his person which are like his pictures, they are made for fine execution. My hands are very good, but they are not so tremulously nervous, so delicate or refined. These will never paint large works with power, nor will mine ever paint small pictures with sufficient delicacy or refinement. You would never suppose that these hands could make such a miserable mess upon that palette as you see there (looking down at Wilkie's dirty palette). Wilkie's hands are copied for the *real mother* in my picture of (the Judgment of) Solomon, and it has been said that they are the most tender and expressive parts of the whole picture."

Wilkie was more ready to let Haydon paint his fine hands than to dip them into his own pocket, for when Haydon went to borrow five pounds of him,—it was in the very early days of the former's dire impecuniosity, while he yet retained some shame at borrowing, and was sensitive to the quick of a refusal,—"Wilkie put his hand to his mouth and pressed his under-lip between his finger and thumb, like one of the figures in his 'Rent Day,' and drawled out, in cold Scotch, that he 'raaly couldn't' let me have it. I said, 'You can't?' &c.; he replied, 'No; indeed he could not.'"

Here is a quite unexpected account of the personal appearance of the painter, or rather the designer, of 'Zadok in Search of the Waters of Oblivion'—one of the most poetic of scenic pictures, one that is worth a score of his more pretentious, and therefore more popular, works:

"Martin was of about middle size,—fair, extremely good-looking, and pleasing in his expression. There was nothing remarkable or eccentric in his appearance. He was smart and trim, well-dressed, and gentlemanly; and, when seen out of doors, he seemed to delight in a light primrose-coloured vest with

bright metal buttons, a blue coat set off with the same; his hair gracefully curled, and shining with macassar oil. He was prepossessing, with a great flow of conversation and argument. He was also imaginative, and kept to his points with a tenacity not easily subdued."

It was this dainty gentleman who once heard two frame-maker's men, in a room adjoining his study, engaged in a hot dispute as to which was the top and which the bottom of a picture of his, being unable to decide how they should place it in the frame they had made for it. Some of his painting, of a rough effective sort, and on a large scale, yet remains on the outside of the wall of the studio at the back of his residence in Lindsey Houses, Chelsea. It is, we believe, in fresco. A narrow pent-house roof is all the protection it has had for more than twenty years.

"Wilkie was tall, ungainly, and awkward in his manner; and, though not quite deserving the description of Mrs. Flynn, the beautiful housekeeper at Castle Howard, who spoke of him 'as the ugliest man she had ever seen,' he was by no means the golden-haired Adonis his fellow-countryman, Allan Cunningham, would have liked to make him. He had rather a drawling, hesitating speech; and when in close argument would forget himself, and the 'twang' of his Northern tongue was very strong. Indeed, he was never quite free from it, although he could not be persuaded that it was possible for any one to discover by his speech that he was a Northern; and he sometimes got out of humour when told of it. Haydon would laugh at his provoked expression when he twitted him with his Scotch accent, and Wilkie would insist on his pronunciation being 'pure English.' Haydon would cry out, 'Ha, ha, ha! what a delusion!' and as Wilkie became warm and vexed his native Scotch was evident enough. Haydon could then repeat and imitate the broad intonation of a particular expression Wilkie had, in his heat, allowed to slip out. When he found that he could not edge off, or get out of it in any way, Wilkie would laugh too, and return the quiz upon the Devonshire peculiarities by saying, 'Well, and *yew tew* are Devonshire, and fancy, like Northcote, that you speak pure English.'

We have understood that one of Wilkie's greatest difficulties was with a sort of Shibaloth, in respect to the word "column," which he rarely succeeded in pronouncing otherwise than as "colume," in the Scotch manner. Not long ago, we recorded the digging out of his grave of Ugo Foscolo, who thus paid the penalty of political exigencies of this hour, much to the astonishment of the villagers of Chiswick, among whom he had not lived in the odour of sanctity and honour. Here is a picture of contrast between this man and Wordsworth:—

"On one occasion I met the Italian poet and lecturer, Ugo Foscolo, with Wordsworth and some ladies, at Haydon's, at tea, in the evening. The contrast between the two poets was remarkable. Our own sat still and collected, philosophic and considerate; his soul seemed full of the religion of poetry. He had dwelt apart, and arrived at convictions through experience and inspiration. His tranquillity was noble and majestic, like the repose of the lion. Conscious strength, with mild reserve, beamed placidly over the features that spoke of content, springing from the conviction of universal good. His Italian brother poet, volatile and passionate, ever and anon started from his chair, and vapoured about,—whirling round the room, twirling his quizzing-glass rapidly in excitement, as if he were suffering under some galvanic influence, expressing by violent action and gesture, as well as in every feature of his remarkable face, whatever proposition or sentiment he wished to enforce."

Conversation led to one of the company requesting Foscolo to recite a "few lines in the pure Italian tongue," in admiration for which the party agreed. The Italian poet rose and pronounced his own description of his own person, a sufficiently novel illustration, rendered startling by the manner in which it was given. This was marked by characteristic afflatus and gesticulation of the most un-English kind:—

"No one unused to Italian recitation can form a just conception of it. Haydon's small parlour seemed too confined for the voice, or for the violent gesticulation of Signor Foscolo. Wordsworth appeared astounded as the Italian proceeded with the description of himself, and seemed to be wondering what excess this unexpected phrenitic display would lead; and when the poet came to the last four lines, in which the letter *r* is rather frequent, our English poet seemed moved to fear, and opened his mouth and eyes, gasping for breath, so startling was the effect of the shrill, trumpet-like voice of the speaker, as it vibrated, sonorous or deep, with the rough sound of the letter *r* rumbling in his throat or rattling on his tongue. The ladies fluttered in tremulous agitation, looking at each other, not without alarm, as this strange original was acting his wild part before them, throwing himself into all the contortions of which his pliant body was capable, while his voice and expression were equally variable and intense; his 'intent and deep-sunk eyes' darting like lightning, burning in anger, or melting in pensive softness, as occasion required. All this in so small a sitting-room, and so close to the audience, seemed excess even from an Italian point of view; and when it is thought that it was all about himself, it approached to madness. . . . Mr. Haydon . . . cordially thanked the Signor for exerting himself to so much effect. Wordsworth was silent and absorbed. The exhibition, altogether, seemed too much for him."

Discussion followed this display, in the course of which, doubtless, for argument's sake, or moved by a temporary whim, Foscolo took occasion to deny the action of disinterested self-sacrifice of a man in saving the life of another; this brought out Wordsworth's nobler feelings, and in the progress of the argument Foscolo, "with the vehemence natural to the Italian, holding his clenched fist all the time in our poet's face, started off suddenly with a triumphant wave of his extended hand, and spinning quickly round the circle of the company, he nodded, as he passed each, his self-satisfaction, as if he had quite confounded his adversary, tossing and twirling his quizzing-glass the whole time in agitation and excitement. The self-complacency and apparent conceit could only be equalled by a Malvolio; and as he repeated his circuitous turns round and round, the ladies drew in their feet and costume, not a little apprehensive, as they were shocked at the liberty taken with a gentleman of such moderation and mildness as Mr. Wordsworth, however amused they might be at the novel antics of the foreign poet."

The descriptions of Wordsworth's person, manner, and mind are very apt and lifelike, but we need not quote them. The account of Hazlitt has newer matter: of this critic, Bewick wrote in high terms, and with keen appreciation of his striking character. First we have a description of the house in which Hazlitt lived, which had formerly held Milton, and a glimpse of Jeremy Bentham walking in his garden, both of which have been presented before, and are suggested, at least, in Haydon's 'Autobiography'; likewise the laughable story of the christening of Hazlitt's son, on which

occasion no clergyman met the party of friends, who waited hour after hour, until it appeared that the absent-minded critic had forgotten to secure the presence of the reverend and indispensable functionary. The account given here of the feast which followed this abortive baptismal attempt is inferior to that given by Haydon of the same domestic muddle. These lines on the looks of Jeremy Bentham are acceptable:—

"From these windows might occasionally be seen the famous lawgiver, Bentham, shuffling along in loose deshabille, his shirt-neck thrown open, the strings of his knee-breeches hanging about his shrunk legs, his loose habit of a coat seeming too large for his short puffy body. He staggered along with faltering steps, as if he would be tripped up by the least pebble or interruption in his way. We could hear distinctly his chirpy, garrulous voice, in broken treble tones or shrill uncertain sounds, answering to questions put to him by his companion, a spruce and well-adjusted divine, as they sauntered together in the open walks or leafy bowers, conversing, it is not improbable, upon the laws of the universe or ecclesiastical polity."

Hazlitt's opinions on great pictures are related here. This note of a remark on Bentham is quaint, characteristic of the speaker in its quiet satiric and sardonic vein, and new to us:—

"When Hazlitt perceived Bentham enter the garden, he paused in his conversation; looking earnestly out of the window, and pointing him out, said, 'Ah! that is the great lawgiver, Bentham; a remarkable man; he could make laws for the whole universe, but, as the sailors say, 'he doesn't allow for the wind.'"

Hazlitt as a vigorous tennis-player is new:—

"When arrived at the court, he ushered me into a sort of gallery to an end, supported by strong wooden posts, so that it was open below for spectators of the sport. The game of tennis was soon commenced in good earnest, the players becoming excited and eager for success. My friend, having stripped to his shirt, looked all alive, and being anxious to do his best, soon displayed himself not only an adept, but an original in his style of play. It was peculiar and characteristic of the man, and his sighs, groans, and lamentations left no doubt that he was becoming warm in the spirit of the game, and sad trouble he had to hitch up his trousers, being his custom to be free of braces. He was the only one despoiled of his upper garments, so that I had no difficulty in following his rapid movements; and as his excitement warmed in the course of the game, so his exclamations became more vehement, and with his difficulties his ardour increased, until he lashed himself up to desperation, and looked more like a savage animal than anything human. The spectators below me seemed to be well aware of the ability and eccentricity of this hero of the game, as they peered forward to witness any extraordinary feat of play. When a difficult ball was driven to such a distance from him, and so skilfully dropped close to the wall, that it seemed an impossibility to come near it in time, or catch it with a racket if he did, he would run with desperate speed, make a last spring, and, bending down his head to meet the concusion of the wall, crushing his hat flat over his eyes, dexterously tip the ball, sending it to its intended mark with unerring truth and amid murmurs of applause. Then jerking himself upright again, his eye following the ball in its lightning speed, he would pursue it, however difficult the course. Thus he would repeat his feats of agility and success, excited all the while to a desperation and madness beyond belief. It is impossible to give an idea of his expressions. His ejaculations were interlarded with unintentional and unmeaning oaths, that cannot be repeated, but may be imagined. In this way he would stamp and rave:—'Nothing but my incapacity; sheer want of skill,

of power, of physical ability; the Devil knows what! There again! Ever see such play? Egad! I'd better not take hold of the racket again if I do not do it better. Ah! well, that is better, but still bad enough—sheer incapacity, egad! And so he ran on all the time he played, so that the energies of his mind and body were fretted and embittered. The phrenzy of his irritability, although curious as characteristic, yet became, if not alarming, at least not pleasant to witness. And as he came occasionally to set his back against the post under me, and rub himself to and fro with the force of irascible impatience, repeating the exclamations to himself, I could not but wish that all might end well, and the game might close in favour of my friend's party. Fortunately it was soon over, and, as I wished, William Hazlitt had won his game at tennis. I could perceive him in all the joyous triumphs of boyish pleasure, stooping low, his racket in both hands, and, bounding from the ground, throw it high up to the roof, exclaiming to himself, 'Hurrah! Hurrah!' and as he waved his right arm over his head, catch with dexterity his falling racket, retiring with the satisfied beam of triumph in his face, to put on his coat and waistcoat."

How Hazlitt resented the impertinence of Scotch villagers, appears in the description of his conduct to those of Melrose:—

"The good people of Melrose, when he walked leisurely through the town for the first time, and alone, turned out in a body to watch his return, that they might have a sufficient opportunity of scrutinizing his person and belongings. He found them in ranks or groups in front of their dwellings, gaping and staring at him, as he told me, 'like so many idiots.' Instead, however, of taking no notice of this provincial attention as complimentary to his popularity, he was highly offended at the liberty taken with him as a stranger, and he made a full stand, fronting round to the principal position of the enemy, and, with a countenance full of scorn and indignation, he addressed them in a loud and thundering voice thus:—'What the Devil do you see in me? you staring hawbucks! Cannot a stranger walk through your town without exciting this vacant and impudent curiosity? What is there for you to see? you gaping Scotch ninnies!'"

Hazlitt described a Scotch stare as "a wide, open, cold, hard, fixed gaze, of both unmeaning eyes, not to be endured,—a gaze without any redeeming intention, but of sheer impudence."

To this follows a capital account of visits to Abbotsford and Sir W. Scott, where the geniality of the romancer is described with great spirit and feeling. There is a capital sketch of Maturin, who, by sticking a red wafer on his forehead, used to signify to his household his desire to be undisturbed, when he wished to be considered under the influence of poetic inspiration. The author of the tragic and once-harrowing romance of 'Melnoth,' greatly surprised Bewick by his costume, appearance, and manners:—

"Coming to him by appointment, I found him waiting for me dressed up for the occasion, a courteous and finished gentleman, pacing his drawing-room in elegant full-dress, a splendidly bound book laid open upon a cambric pocket-handkerchief, laced round the edges and scented with Eau-de-Cologne, and held upon both hands; a stylish new black wig curled over his temples, his shirt-collar reaching half way up his face, and his attenuated cheeks rouged up to the eyes! It was a perfect *make-up*, and my chagrin was exceedingly great. I had expected to find him in a costume which would have been such as to aid the poetical character, in something Byronic and picturesque,—something suggestive of the personification of a wild and romantic hero, cast in the sombre light and shade of mysterious thought or ascetic asperity."

A second visit to Sir Walter Scott was followed by receipt of news of the miserable death

of this poor fellow Maturin, likewise by a jovial interview with Hogg, the Ettrick Shepherd. At this point we must close our examination of these amusing volumes, adding commendations of them to the reader, and thanks for Mr. Thomas Landseer's share in the work.

Fine-Art Gossip.

We noticed in our last number, among the reproductions, by a novel lithographic process, of the original drawings of artists, a sketch by Mr. Faed. We must do this artist the justice to say that the sketch in question was not intended to be published. A more finished one, on the same subject, is in hand, and will appear with sketches by Tadema, Millais, and other artists who have undertaken to supply them to the publishers.

To-DAY (Saturday) the exhibition of a collection of water-colour drawings, in the rooms of the Burlington Fine-Arts Club, will be closed.

It has been decided to erect a marble statue of the late Earl of Clarendon in the Foreign Office, as a memorial of that statesman. A committee has been formed to receive subscriptions for this purpose.

M. LOUIS GEELHAND has, according to the *Indépendance Belge*, presented to the Bibliothèque Royale of Brussels two medals of great value. The first of these was executed in 1501, on the occasion of the marriage of Margaret of Austria with Philibert le Beau, Duke of Savoy; the second is the work of the learned Italian jurist of the beginning of the sixteenth century, Giulio della Torre, who abandoned his chair at Padua to devote himself entirely to Art. This medal, which is admirably executed, has escaped the researches of the Marquis Scipione Maffei in his great work 'Verona Illustrata.' The artist has here given us, on one side of the medal, a representation of his head, and on the reverse represents himself as being led by Science, whom he calls MEUS DUX.

ONE of the best things, if not the very best thing, to be done when a blunder has been made is to correct it, if not to revise it, or, at any rate, not to persist in it; least of all, should we continue to repeat a blunder. Now, this last-mentioned and worst course is precisely that which some propose with regard to the "fine series of Munich windows in the apse (of St. Paul's), after Prof. Schnorr's designs." It appears that the execution of a contract, previously entered into, for these large transparencies, is being continued; and some actually desire to enrich the building throughout with pictures which are not only executed on false principles of Art, in representing objects in transmitted light as they appear when viewed by means of reflected light, or, to be a little less concise, by depicting on a transparent medium objects, human figures, &c., as if that medium were an opaque one, such as a canvas. One result is the production of enormously costly windows, which aesthetically are on a par with coloured blinds. The second result is almost equally unfortunate, although it is less offensive to the taste of students. It is caused by the use of semi-opaque colours to produce the effect of the shadows on solid figures, or, as before, the effect in nature of objects seen by reflected light, i.e., as objects commonly appear. These semi-opaque colours obstruct and reflect, instead of tinging and transmitting, light to the interior of a building. The splendid, jewel-like aspect of old stained glass is known to all. This is due (1) to the infinitesimally small proportion of semi-opaque pigments employed in it compared with that of those which simply dye the light and let it pass on; (2) to the broken and varied depths of the tints, or degrees of the colours, which are ever present in, and absolutely essential to, the splendour of old stained glass. No finer test of the fitness of any one to be entrusted with such a work as the decoration of St. Paul's could be found than that which is involved in recognition of the fallacies of Munich painted glass. (We say nothing of other orders of painting in that city.) If such is

the art desired for St. Paul's, we say at once that the church had better be let alone. The great advocate for Munich glass, and the principle it represents, was the late Mr. Winston, whose influence has been in this matter most unfortunate upon those who do not seem to perceive that he was purely an archeologist, and that, although an admirable copyist of stained glass, these did not make him an artist or enable him to master the principles of Fine Art. Blind neglect of simple rudiments of aesthetic practice, evidenced by the insertion of the transparencies in question, is one of the most painful facts with which Art-teachers in this country have to deal. The utter failure and the enormous cost—far greater than that of rightly-executed windows—of the transparencies in Glasgow Cathedral ought to have warned everybody against adopting the same style of enrichment. We repeat that St. Paul's had better be left alone than become a field for displaying bad and costly transparencies, instead of resplendent stained-glass windows. The question has been absurdly mixed up with that of architectural styles, as if transparencies, however false in principle, costly, and wasteful of light they may be, were tolerable in Renaissance and quasi-Classical buildings, but abominable in Gothic works. Neither has the matter anything to do with nationalities, for nothing can be viler than some English transparencies we wot of.

The *Levant Herald* contains a remarkable announcement of a projected Art Exhibition in Constantinople. In the last few years professional Art has been spread among the Osmanlees, and the present plan is supported by three artists: Aali Effendi, a Parisian student, is director of the Lithographic and Photographic Departments of the Minister of War; Ahmed Effendi, another Parisian student, and pupil of MM. Boulanger and Gérôme, is noted as the first Ottoman artist whose works have been admitted to a Western exhibition: he practises water-colour and landscape. Limonji Effendi, an Armenian, is draughtsman to the Museum. With the help of Armenian and Greek votaries, it is expected a good collection will be obtained; and it is hoped a restoration may be effected of the old schools of colour in glass-painting, mosque-decoration, and art-manufactures.

MUSIC

MADAME DE LA MOTTE, American Prima Donna, begs to announce a MORNING RECITAL of Gluck's *ORPHEUS*, at St. George's Hall. English Words by H. F. Chorley. Particulars duly announced.

The Tritone: a Method of Harmony and Modulation. By Joseph N. Green. (Novello, Ewer & Co.)

ANOTHER book on the theory of Music! A theory of music and the theory of music convey very opposite ideas. Within these few years past there have appeared no fewer than ten new theories of music, and in this number the philosophical, and, to some extent, practical work by Helmholtz, and the many curious pamphlets to which his remarkable treatise has given birth, are not included. It is said, when philosophers are busy with Fine Art, Art is stationary, and artists at a nonplus. Mr. Green is somewhat of this opinion; for in his singular essay on the principles of art in music—as to science, he gives it up—he tells his readers that there is not much left to write about, except in the matter of modulation. He fully adopts the advice of Prof. De Morgan, who, after analyzing the modern diatonic scale, dryly observes—"One word to those who write on the scale without much mathematical knowledge: Get into a tempered scale as fast as you can, and keep there." Mr. Green goes to the pianoforte, sees that the octave is divided into twelve semitones—he accepts the division

as an ultimate fact; he questions it not; he seeks for no further analysis. The object of his treatise is the solution of the combination of these sounds; he is only so far scientific as to teach a knowledge of Art work; in fact, he says, "When I have taught the rules for material results, which is the end of Art, I leave to others to explain the science of the principle, and to give the reason why." He allows no scope for instinct, no play for imagination, and has put musical art into a strait jacket; and a very tight garment it is. To those who are conversant with works of theory, there is nothing absolutely new in Mr. Green's 'Tritone.' He must not be held answerable for the undemonstrable character of his vocabulary of the sounds he describes as musical, nor for the laws by which he combines them as chords, and teaches their progression. Grammars of music are valuable in proportion as they prove the relationship of sounds, and the cause of relationship. No sound in music is isolated, and, in fact, it cannot be called a musical sound when it is shown where it stands in the circle of harmony, by what right it stands there, and how many are its connectives. Relation in sounds, is connexion through such as have a common origin; relation in harmony, is the connexion through concording intervals. There must be an origin for harmony, out of which grows the concording family. Relation gives the right of succession, and explains the laws of action and government.

All grand music has been written upon one law, but this law does not please Mr. Green. Sebastian Bach wrote upon it; and Mr. Green tells his readers that the music of Bach is only so much shapeless combination. Handel wrote upon this law, yet Mr. Green tells us that "Handel's canons and canonic imitations have only to be submitted to the new rules of the Tritone, and the hideousness of the combinations would at once be revealed."

In new elementary works, the value of the rules must be judged by their results. Does the tree bring forth good fruit? Every method of harmony takes its position from the character of its examples. No doubt, there is many a professor, when perusing the original examples which elucidate Mr. Green's theory, would be inclined to retort upon him with the criticisms he has applied to Bach and Handel. His examples are both "shapeless and hideous": nor could they fail to be otherwise; for by his theory he has deprived himself of means and appliances with which to write good music, and which were known to, approved of, and practised by Bach and Handel, and gave them the power and majesty for which they are so remarkable. We know Bach's theory, for his pupil, Kirnberger, published it; we know Handel's theory through that of Kalvisius, whose book Handel said was worth its weight in gold. It taught composers to write eight-part motets as readily as a chatty letter to a friend. Mr. Green resigns the opinions of Bach and Handel as to harmony in music; he accepts the diatonic scale from the piano, but, of course, without knowing what it contains. He turns the scale backwards, and thus gains a minor scale, but not the one commonly received. He adopts Momigny's theory of a grand string of Thirds upon the Dominant, or fifth of the key, and, trusting to the old adage, that the semitone makes music, he takes up Spinola's theory of the chords on the seventh

and second of the scale; and in this way, by the aid of the inversion of the numbers, or, as some would say, the reversion of the chord, constructs a formidable phalanx of chords upon the last harmonic of the dominant,—a sound incapable of generating any harmonic in the key, neither in itself causal nor active, and altogether subject to the fifth and fourth of the key. But then Mr. Green's notions of the sounds in his key differ so widely from those of great masters, he almost resigns the elements for logical thought and expression in music. The octave goes for nothing; the fifth and the fourth "are of comparative nullity of value"; the third and the sixth are "not members of the harmonic key." Having thus disposed of five out of the seven sounds, he turns to the harmonics of the Dominant, which, as they close the harmonic change of the key, have no active power, and cannot generate a single sound; yet on these two sounds, the second and the seventh of the key, Mr. Green builds up eight out of the fifteen chords which he gives in his General Table, on page 10 of his work. At page 19 it is stated that "the key is represented by the two chords of the tonic and dominant seventh; but he sets up another key, which he describes as the Harmonic: this key contains the two chords we have mentioned, three intermediates, two dissonant, on his favourite intervals of the second and the seventh; and, lastly, the chord that is snubbed throughout his treatise in the most unceremonious manner—the chord of the sub-dominant, which he describes as being "consonant on the fourth of the scale, and admitted only for the sake of connexion." It may be remarked upon this most important chord of the sub-dominant, that it universally becomes favourite with great composers in their last period. Having, in their early days, worked the tonic and dominant, they fall back upon the sub-dominant and tonic, and find they have an entire new field opened to their genius and learning.

As Mr. Green, however unwilling, appears to have submitted to the necessity of producing a sub-dominant chord in his theory, it is not a little singular that he did not seek it, as all great theorists have done; for, after all, a sub-dominant chord extracted from the imagined harmonics of the dominant is no sub-dominant at all, and if Mr. Green professed to be scientific, he would be required to state the relative value of the vibrations in this chord with regard to the Tonic; and this brings us to the chord on the seventh of the scale, containing the "Tritone," a term which has given Mr. Green the title to his work. The chord consists of three sounds, forming two minor chords, and in the key of c it is b, g, f. The question, what is the r, and whence does it come? has been asked a thousand times. Handel and Bach say it is the fourth of the key, and Beethoven, in his later works makes it quite clear that this was also his opinion. So again Mozart; witness the overture to the 'Zauberflöte.' Now if these great musicians be right, M. Félix has not done wrong in saying "when we have finished we will begin again," or, in other words, when the harmonies of the dominant have been expressed, the root of the key rises up and says to the dominant, Now you and your children may go home, for a key means a limit of sounds, so many children, and no more, and when they have travelled as

far as they can go they must return to their parent. If they set up independent establishments and marry and get children, they have, of course, got out of parental control. What is the use of a key, if it be not to tell the composer of what the tone family consists, and what are its relations? Had Mr. Green adopted the everlasting and imperishable law of harmony—that of the double character of the tonic and mediant—his work would have proved clear and intelligible, and to all scholars doubly interesting. There is as yet no fixed method for the explanation of the law of progression, that is to say, the law of movement from one tone to another. Mr. Green has adopted the plan of using the numbers of the tonal scale, as numbers of remove from sound to sound. The number expresses in this case not the interval of the scale, but the distance from the last sound. In this way, he points out the relation of the progressing tone to the tone following it, and by his method of inversion (which is not new, although he seems to think so) he points out the parallels or responding tones for the key. This was done by Spinola, but Mr. Green has enlarged the method, and rendered his book valuable by some interesting and useful diagrams. Had he founded the many curious observations to be met with in his 'Tritone' upon the impregnable and unalterable law of the harmonic chain, he would have given a treatise of master value to all young musicians.

The second portion of the book treats upon Modulation. Mr. Green treats Notation as a thing of no importance, and with him G sharp is A flat, and G flat is F sharp. Any Italian singer of reputation, any concerto violinist of high standing, would tell him these things were not so, and a reference to the pages of any scientific writers on the science of musical tones would show him the contrary. These differences involve the essential differences of notation; and if a flat is a sharp, and a sharp is a flat, there is an end of the meaning and value of a key,—of the doctrine of harmony; and composers of music will have to subscribe to the opinion that a succession of twelve perfect fifths are every way correspondent with a succession of seven octaves; or, in other words, b sharp is the same as c natural. The ear, like the eye, can take in but one pitch or division at a time, and loves these divisions to be as perfect as possible. The late General Thompson, who constructed organs on the principles of just intonation, and wrote treatises in explanation thereof, would have grieved over the 'Tritone'; and the famous Mr. Marsh, of Chichester, who looked forward to the hearing of music in perfect tune as one of the great enjoyments of the next world, would have disclaimed all sympathy with Mr. Green's theories. He has embarrassed his treatise on Modulation by a chromatic scale and its inversion, which is, of course, so much paper-notation, and leads him at times into strange errors. No doubt this portion of his book is of use, but it is much injured by his notion of super-tonic chords, the false situation of the sub-dominant, the anomalous character of his chromatic scale, and his peculiar notions of progression. With all reserves, the book may be unquestionably pronounced an advance, because it is a system pointing out much that is not commonly known about music, but necessary to be known. It cannot be read without profit and instruction.

SIGNOR MARIO.

THIS is not the time to pen a biography of the most fascinating tenor who has ever glorified—not fretted—his hour on the lyric stage. This is not the moment to pen an obituary, for all the ladies of the operatic creation would be in tears at the bare announcement. But assuming that this Velasquez Cavalier has really taken his farewell of public life, a few notes as to his career, some reminiscences of his *répertoire*, and a very limited reference to the defects which musical history (truthful and inevitable), sooner or later, must be forced to disclose, may as well be recorded in these pages, which for years have reported his triumphs, and which have had but rare occasions to chronicle his shortcomings. Against the absurdly-eulogistic strains promulgated this final season of the really great tenor, emphatic protest must be entered. Such fulsome eulogy, and such daring withholding of truth in professed reports, are degrading to criticism, are injurious to Art, are insulting to competing artists who are commencing their career, and are a serious injury to the composers whose works have been distorted and damaged to meet the exigencies of a broken-down voice. Rome in ruins is always a sad spectacle,—a painter whose pencil no longer responds to the dictates of a once lively fancy,—a sculptor whose chisel fails to mobilize in marble the features which he could once so easily have vivified,—anything in Art which exhibits decay, is depressing; but on the lyric stage, when audiences listen to a voice which has no longer power to charm, where charm once was in the ascendant, nothing can be more deplorable than to be spectators of a vain struggle with Nature, and to be compelled to strive for other reasons for the presence on the stage than those which first induced the artist to try his fortune thereon. Let the sad scenes of 1871 be forgotten: let us go back to 1838, when an ex-Sardinian officer, a Count of the island of Candia, under the name of Mario, stepped on the boards of the Grand Opéra in Paris, to sing the part of Robert le Diable. The handsome presence of the young Piedmontese caused the audience to forget that as bad an actor as could be conceived,—as unprepared a singer as had ever sung,—had made a failure. In 'Count Ory,' the charm of the voice told,—but it was felt that where Nourrit had reigned, and Duprez was supreme, there was no room for a novice. From the Rue Lepelletier to the Odéon, where Italian Opera then was given, was felt to be the right step for the new-comer, and from Paris to London was the obvious travel of the new tenor. Critics, in judging new singers, ought to be told that in 1839, when they were writing on the merits—or rather demerits—of the singer who was doing Gennaro, a great mistake was made. The awkward, angular action of the Signor Mario of that period was subsequently changed into the gallant and graceful bearing of the Knight of the Middle Ages, who imposed respect by presence only; and he who sang without passion was destined to move all hearts,—to be the soul-stirring tenor of his age,—and to hold his own for a quarter of a century without a rival; for Duprez disappeared soon after Mario was at his zenith, and Rubini had retired into private life,—singing more captivatingly on the last night of his life than he had ever done. That Grisi exercised a potent influence over the mind of Signor Mario, inspiring him with a desire to shine as an actor, there can be little doubt; but close observers of the career of Signor Mario will be disposed to admit that it was coming in contact with Madame Viardot in the 'Huguenots' that was the turning-point in his marked change as an actor. This great artiste, who came to sing the part of Valentina in Meyerbeer's masterpiece, was really the representative of the composer in the mounting of the work, the opposition to which from the Italian singers was more than strong, it was rancorous. The lady succeeded in her exertions, and the genius of Meyerbeer, in 1848, for the first time in this country, asserted its supremacy. Mario, at first somewhat lifeless and listless as Raoul, changed his tone when the French tenor, M. Roger, one night, through the indisposition of the Italian, was called

upon to sing the part, which he did in French, Madame Viardot, on the spur of the moment, from memory, singing in French also, so that Raoul and Valentina were declaiming in the Gallic tongue whilst the other artists in the cast were revelling in their choice Italian. M. Roger woke Signor Mario from lethargy,—from that night the septuor of the duel was a reality,—the duet with Valentina was inspired. From 1848 was really the epoch of Signor Mario's ascendancy. To enumerate his successful assumptions would be useless. To particularize his failures would serve no end. He was always what is termed a bad study. He took a great length of time before he mastered the points of a new character. Nor can Signor Mario be classified amongst the list of conscientious artists who follow strictly the text of their composers. On the contrary, he took sad liberties at times,—he distorted the intentions of the musicians whose works he was interpreting. He was always an uncertain artist for an Impresario. Probably the affection of the throat which caused such frequent disappointment was the cause of his development as an actor. Year after year he gained in histrionic ability, and what was once engaging and captivating became at times sympathetic, and sometimes sublime. Judging him by the standard of tenors within the recollection of old Opera frequenters, he was surpassed by David and Rubini in florid execution; he never attained the grandeur of Duprez in declamation; but in charm of voice, grace of action, dignity of deportment, and, above all, insinuation as a lover, who ever has approached Signor Mario? And yet this captivating tenor is in his sixty-second year, and on Monday he was Raoul, in the 'Huguenots,' and on Wednesday Fernando, in the 'Favorita.' Amidst a hurricane of cheering, after repeated recalls before the curtain, the most popular artist of his age finally withdrew from his public career on the 19th of July, 1871.

MADAME PATTI AS VALENTINA.

CONTRARY to expectation, contrary even to the opinion of Meyerbeer, who was so anxious for Madame Patti to appear as Valentina and Alice, her assumption of the former part must be pronounced to be a failure, despite such a shower of bouquets and wreaths, and such a storm of cheering from the vast auditory which filled Covent Garden last Monday night, at the *prima donna's* benefit, as have been rarely exhibited and displayed within the Covent Garden walls. But her physical powers were not equal to the calls upon the upper notes which Valentina has to sustain, and not to touch merely. She was in difficulty already in the *finale* of the first act (the second in the original score), for Madame Patti failed to hold her own against her colleagues, chorus and band, which Valentina is bound to do at the exhibition of her despair at Raoul's rejection of her hand. Matters got worse in the duet with Marcel, wherein she nearly broke down, saving herself only by the distortion of the text, in a delivery of a scale which was a kind of *savoir qui peut*. Again, in the duet, the score of Meyerbeer had little to do with her version. Even her acting seemed to be affected by the vocal deficiencies: she was cold and conventional. In short, the Valentina of last Monday night fell infinitely short of the creation thereof by poor Cornélie Falcon,—cannot be compared with the noble and intellectual interpretation of Madame Viardot,—cannot compete with the energetic acting of Grisi,—and has been totally eclipsed vocally by the sonorous strains of Mlle. Tietjens. Madame Patti is a great artiste, but she is not destined to enact the characters of the grand school of Pasta, Grisi, Schroeder, Devrient, and Viardot. Madame Lind, in the zenith of her popularity, tried Norma, and failed. Madame Patti is of that class of artistes, like Sontag and Persiani, who have not been able to abandon a restricted *répertoire*. Valentina must be noble in presence, dignified in deportment, and colossal in power: she is not an Amina, nor a mad Lucia, nor a vivacious Adina or Rosina. Madame Patti maintained the attributes of her former assumptions, and therefore

failed. No artiste can afford a reverse more than she can, and she will not be deluded by Monday's manifestation. The superb acting of Signor Mario, and the fine singing of M. Faure, relieved the innumerable defects of a disastrous representation, wherein discipline was lost, and disorder predominated.

CIMAROSA'S 'ASTUZIE FEMMINILI.'

EVEN if space permitted, there is no temptation to dwell on the mounting of the above work, which is replete with melodious imagery, with piquant instrumentation, and, without the aid of a chorus, has power in the concerted pieces. It is not as great a production as the 'Matrimonio Segreto.' If it should ever be done again at Covent Garden with a stronger cast, and with a body of fine-toned stringed instruments, there will be time enough to refer to its manifold beauties, which would, however, be much more appreciated in a smaller arena than Covent Garden. If the Lyceum Opera Buffa should be continued in the winter, the performance of the 'Astuzie Femminili' would be welcomed, especially if Mlle. Colombo and Signor Borella were included in the cast.

CONCERTS.

THE artists of Her Majesty's Opera being engaged on the 15th at the Royal Albert Hall, to which the tide of concert giving is turning fast, there was a new set of singers for the Eighth Crystal Palace Summer Programme last Saturday. Mlle. Marie Battu sang a new waltz by M. Maton, which enabled the clever singer to show off her facility in the execution of florid passages. Mlle. Pauline Canissa made a more favourable impression than she had done at her disastrous *début* at Drury Lane in M. Gounod's 'Faust.' To these two artistes were added the familiar names of Madame Sherrington and Fräulein Drasdi, Mr. G. Perren and Mr. Lewis Thomas, M. Belval, the French basso, being the contribution from Drury Lane. The solo players were Fräulein Emma Brandes, whose fine talent as a pianist is of a nature to guarantee a brilliant career for her, and Signor Sivori, who has been displaying his very best this season, and his best means that in refinement and delicacy he has no rival on his instrument. Mendelssohn's 'Walpurgis Night' opened the concert, which ended with the chorus 'Trumpet, blow,' from M. Gounod's 'Reine de Saba.'

Haydn's 'Creation' was the oratorio performed by the National Choral Society in the Royal Albert Hall last Monday evening, under the direction of Mr. G. W. Martin. The leading singer were Miss M. Scott, Miss A. Buckland, Messrs. Vernon Rigby, J. Cook, and Lander.

The fifth of the series of concerts given by the Society of Arts in aid of the National Training School for Music, took place in the Royal Albert Hall on the 19th, Sir Michael Costa conductor, with Mesdames Tietjens, Sherrington, Fernandez, Signori Vizzani, Foli, and Mr. Cummings as principal vocalists, and Herr Pauer as solo pianist, and Mr. E. Howell as violoncellist. The scheme comprised four overtures, Auber's 'Gustave' (the subject of which was set also by Signor Verdi in 'Il Ballo'), Beethoven's 'Leonora,' and Mozart's 'Nozze di Figaro,' besides Mr. Arthur Sullivan's work, 'In Memoriam,' conducted by himself, and which is decidedly his finest instrumental composition. Herr Pauer and Mr. E. Howell (son of the veteran contra-basso) performed Mendelssohn's Variations in D, Op. 17, for piano and violoncello, and Herr Pauer also executed his own 'Tarantella,' and a piece by Herr Taubert, of Berlin, 'La Campanella.' The vocal numbers were much of the usual order. The sixth and last concert of the series will be given next Wednesday, the artistes engaged being Mesdames Tietjens and Carola, Signori Prudenza, Mendioroz and Agnesi, with Signor Sivori as solo violin.

The long-promised inaugural performance of the Grand Organ, in the Royal Albert Hall, only just completed by Mr. Willis, took place last Tuesday evening, by Mr. Best, of the St. George's Hall, Liverpool, who also holds the post of organist at

the Royal Albert Hall. The selection comprised Handel's Concerto, No. 2, Mendelssohn's Sonata, No. 1, two Preludes and Fugues by Bach, as illustrative of organ music of the old school. The works by modern composers were Dr. S. S. Wesley's (Gloucester Cathedral) Choral Song and Fugue, on a theme by Travers, an *Andante*, 'Grazioso,' by Mr. E. J. Hopkins (the Temple), and an air, with variations, by Mr. Henry Smart, an organist of much ability, who has written much for this instrument. Mr. Best contributed also two of his own compositions, a March in A minor, and an *Andante* Pastoral and Fugue in E major. There are 111 stops, besides 14 additional combinations of manuals and pedals, four rows of keys, and more than two octaves of pedals. There are very special novelties in the mechanism of this colossal organ, but there are no innovations as to the character of the stops, the model, in fact, of the St. George's Hall instrument being closely adhered to. The power is certainly immense, the tone is grand and imposing, and there is quality of a sympathetic kind in several of the reed stops. Mr. Best skilfully developed the prominent points of the new organ, which it is hoped will be tested by many other native as well as foreign players. That the organ will be an essential element of attraction, there can be no doubt.

M. Vivier, the composer and performer on the horn, had a Matinée on the 20th inst. He might have taken a high position as a musician, but he has preferred to indulge in a career of eccentricities, not the least curious of which is a tendency for blowing bubbles, which illustrate, unfortunately, the progress of his professional life.

At Mr. Mapleson's benefit at the Crystal Palace on the 19th, there was an afternoon concert, the principal singers at which were Mesdames Tietjens, Trebelli-Bellini, Murska, Sinico, Léon Duval, Fernández, and Alboni, M. Capoul, Mr. Bentham, M. Belval, Signori Fancelli, Vizzani, Prudenza, Mendioroz, Casaboni, Foli, Caravoglia, and Bignio. There was an evening performance of Rossini's 'Barbiere,' the chief characters sustained by M. Capoul, Signori Zoboli, Mendioroz, and Foli, and Mlle. Léon Duval, with Signor Li Calsi as conductor. There was also a ballet, with the Viennese dancers of Her Majesty's Opera; and the entire entertainment was completed by the playing of fountains and the display of fireworks.

Musical Gossip.

A DISCUSSION has arisen as to the authenticity of a Minuet alleged to have been added by Handel in the overture to the 'Messiah,' when it was not intended for the oratorio to follow. It is affirmed that the amanuensis and pupil of Handel, Mr. Christopher Smith, gave a copy of the Minuet to Mr. Langdon, the organist of Exeter Cathedral; and Mr. T. E. Jones, the present organist of Canterbury Cathedral, states, in a letter to the *Musical Standard*, that he copied fifty years ago, from a book belonging to Mr. Skeats, who was a pupil of Langdon, the Minuet in question. Now this evidence is not conclusive. It rests upon copies; but where is Handel's original manuscript of the Minuet? It is certainly not to be found in the manuscript of the 'Messiah' at Buckingham Palace, a fac-simile of which was published by the Sacred Harmonic Society. As for the arguments about style and writing, the Junius controversy, which still rages, renders caution necessary in the acceptance of secondary proof.

PROMENADE concerts will be revived at Covent Garden on the 19th of August, under the direction of Mr. Rivière, of the Alhambra. Mr. Mapleson will renew his winter series of Italian opera at cheap prices at Covent Garden in November and December, and at Christmas Mr. A. Harris will have the Covent Garden Theatre for pantomime.

Mlle. CHRISTINE NILSSON, whose career in America has been hitherto confined to the giving of concerts, sacred and secular, will commence a series of operatic performances in New York in September. Her financial success has been of such a nature as to preclude the possibility of any

Impresario essaying to tempt her to return to any European Opera-house. Within less than a year, it is stated, on the best authority, the Swedish songstress cleared 30,000/. It is probable that her transatlantic trip will close her artistic career, to be followed by marriage and retirement into private life.

As Bellini's 'Sonnambula,' performed by an English Opera company, was included in the category of musical entertainments at the 'Cat-Show' in the Crystal Palace last week, it is as well to record that the acting and singing of Miss Blanche Cole, as Amina, and Mr. G. Perren, as Elvino, were of a nature to cause regret that the two artists have not the opportunity afforded to them of appearing in a national Opera-house in this vast metropolis. The execution of the *rondo finale* by Miss Blanche Cole could challenge comparison with many foreign singers who have been heard in this country in the 'Sonnambula.'

MR. LONGHURST, of Canterbury, who may be recollect as the Master Longhurst who sang with Miss Stephens (the Dowager Countess of Essex), in the opera of 'Henri Quatre,' the duet of 'My pretty page, look out afar,' by Bishop, has composed an oratorio, 'David and Absalom,' the words selected from Scripture by the Rev. H. Gearing, of Canterbury Cathedral, which will be produced at Christmas by the Canterbury Harmonic Union, of which the Dean is President.

THE special notification of the Drury Lane Impresario to his subscribers, withdrawing the name of Mlle. Marimon from the announcements until her medical adviser can certify her capability to continue her operatic duties regularly, is carrying out the course suggested in these columns.

BESIDES Bonn, there will be a Beethoven Festival held, in August, in Salzburg, directed by Dr. Bach.

At the annual meeting of the members of the Philharmonic Society, on the 17th inst., the following professors were elected Directors for the ensuing year: Messrs. G. F. Anderson, T. Calkin, Walter Macfarren, M. Murdie, C. E. Stephens, J. Williams, and M. C. Wilson. Mr. Cusins retains the appointment of conductor.

DRAMA

Dramatic Gossip.

CHANGES at the West-End houses during the past week have been few. The season at the St. James's Theatre ends to-night. The Strand has been occupied with an "entertainment" by Mr. Fleming Norton. Mr. J. S. Clarke will re-appear next Saturday, in 'The Heir-at-Law.' For this evening the Olympic announces the production of a new extravaganza, by Mr. H. J. Byron, entitled 'Giselle; or, the Sirens of the Lotus Lake,'—and the *Royalty*, a new drama, by Mr. Blanchard Jerrold.

MRS. SCOTT SIDDONS gave a reading of the 'Midsummer Night's Dream,' on the 13th inst., at the St. James's Hall. Mendelssohn's music was, as usual on similar occasions, introduced, and was rendered by an orchestra under the direction of Mr. Kingsbury.—Mrs. and Mr. Rousby gave their first reading, in London (miscellaneous), on Tuesday, at the Hanover Square Rooms. Like that of Mrs. Scott Siddons, it was before a very numerous and a highly-gratified audience.

THE literature of the drama shows that Sheridan and Henderson were the first actors who gave public readings. At the present time, the two eminent actresses, Mrs. Scott Siddons and Mrs. Rousby, are at the head of our lady public readers. Two Correspondents send us, independently, the same suggestion,—that another bright chapter might be added to dramatic literature if those two ladies (before Mrs. Siddons returns to America) would appear in 'The Hunchback,' alternating the parts of Julia and Helen. Such an approximation would, says one writer, closely resemble that which so interested all Paris when Mlle. Duchesnois

and Mlle. Georges played the two Queens in 'Marie Stuart.'

A MELO-DRAMA, entitled 'Across the Continent; or, Scenes from New York Life and the Pacific Railroad,' which obtained considerable vogue in America, has been produced, with fair success, at the Alfred Theatre. As may be supposed from the title, Red Indians take a prominent part in the action.

A MISS HENDERSON has been enacting 'Hamlet' at the Britannia Theatre, with very moderate success.

THE re-constituted executive of the Commission des Auteurs et Compositeurs Dramatiques consists of M. Alexandre Dumas, President; MM. Barbier, Deslandre, and Dugue, Vice-Presidents; MM. Cadol and De Najac, Secretaries; M. Adenis, Treasurer; and M. Vaucoleuil, *archiviste*.

'LE ROI DES HALLES,' a drama in five acts and a prologue, by M. Albert Blanquet, will shortly be played at the Ambigu Comique. The principal rôle will be sustained by M. Dumaine.

THE smaller theatres of Paris are rapidly unclosing their doors. The Folies-Marigny, the little summer house in the Champs-Elysées, is already open, and the Menus-Plaisirs and the Folies-Nouvelles, formerly the Déjazet, will soon follow. A very narrow escape from destruction was experienced by the first-named house. The doors were broken open, and the costumes torn to shreds. Chassepot bullets were found lodged in the musical instruments, which, in the hurry of departure, had not been removed. The re-opening programme at the theatre, which looked coquettish as ever, consisted of 'Le Lovelace du Quartier,' 'Les Forfaits de Pipersmans,' and 'A qui le Faux Col.'

MILLES. MARQUET, DELMAY, AND TORDEUS have ceased to belong to the Comédie Française.

AT the Ambigu of Paris, M. Randoux is very successful in the part of the Veilleur, in 'Le Veilleur de Nuit,' at the Beaumarchais. 'Richard the Third' has been given, with M. Taillaud in the principal character.

MADAME ERNST's return to France is announced, and this lady will give her first reading of poetry at Versailles.

SIGNOR PAOLO FERRARI has given to his new comedy the name of 'Fiasco,'—a name of evil omen, which may perhaps be more appropriate than the author might expect.

SIGNOR ERNESTO ROSSI has been received with enthusiasm at Rio Janeiro. During the journey from Bordeaux to Rio, owing to an accident to the screw, the ship was obliged to put in at Pernambuco, where Signor Ernesto Rossi was asked to give some performances, and he appeared in 'Il Cid,' 'Sullivan,' and 'Oreste.' At Rio Janeiro, Signor Rossi made his first appearance in 'Kean,' which was followed by 'Otello,' 'I Due Sergenti,' and 'Gli Innamorati.' 'Giulietta e Romeo' was announced for his next performances.

SIGNOR LEOPOLDO MARESCO's new comedy, entitled 'La Famiglia,' produced at the Arena Nazionale, has been performed with the greatest success by the new Italian company of actors, the Sadowski Company.

AT the Leipzig Stadttheater a new comic opera by Franz von Holstein, entitled 'Des Bruders Heimkehr,' will shortly be performed.

WE have some notes of local dramatic progress at Constantinople. The theatre at Ghedik Pasha has now got to translations, into Turkish, of Molière's 'Le Mariage Forcé' and of a farce, 'Les Canotiers de la Seine.' The male actors are Turks, and the female, Armenian actresses. The Grand Vizier and other functionaries patronize the entertainments. There is also an Armenian dramatic company, which has been playing in Stamboul, in Turkish. It has now moved to Pera, and has taken the French Theatre, to play in Armenian. The first performance was a tragedy called 'Diran.'

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4. To participation in Art-Union Distributions proposed to be hereafter established.

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PROSPECTUS.

An advantageous Contract has been concluded for the purchase, free from incumbrance, of the Alexandra Palace Park and Lands adjoining, situate at Muswell Hill, Hornsey, in the county of Middlesex, (comprising about 470 acres of Freehold, and 38 acres of Leasehold Land,) and the contents of the Palace, for the sum of £75,000. Of this amount £60,000, may remain on security of the Property for five years, represented by Mortgage and Debenture. Power will be taken to raise further capital, not exceeding £100,000, if deemed desirable, for the improvement or enlargement of the property and for the benefit of the Tontine.

The object of the Tontine is to complete the purchase and improvement of the property, and to provide for the uses of the inhabitants of the Metropolis, and especially of its northern and eastern portions and suburbs, and for the many thousands of country excursionists, a Grand Institution of healthful recreation and elevating instruction, which will combine the solid advantages of the South Kensington Museum and Schools of Art with the greater resources and pastimes of the Crystal Palace and Sutton, thus giving effect to the large and enlightened views of the late Prince Consort.

In furtherance of this design it is proposed to inaugurate a series of Exhibitions, Art-Unions, and distributions, to the support of which, and as soon as the necessary power can be obtained for the purpose, it is proposed that a portion of the profits of the Park and Palace, after making proper provision for management, improvement, and other charges, should be applied.

Under "The Muswell Hill Estate and Railway Act, 1865," the Palace and about 200 acres (which then constituted the Grounds) are to constitute a place for public purposes, and to be open to the observation of the rules and regulations as may be prescribed by the owners, and to the payment of such reasonable sums as may be fixed for admission to the Grounds and Palace or to any exhibition or sights therein.

We are now intended to enlarge the Park, and to lay out the whole of the lands as pleasure-grounds, with the exception of about 80 acres of beautiful freehold land on the border, which will be reserved for building purposes, so that there will be a Park surrounding the Palace, and within a ring fence, of about 40 acres in extent. But power is taken with the consent of the Trustees to sell or lease for building purposes any part of the land not subject to the provisions of the Act of 1865, should such a course appear desirable in the interest of the Tontineholders or Subscribers.

The Palace is a splendid, spacious, and substantial structure, requiring but a comparatively small outlay to keep it in repair, and adapted for Exhibitions, Fairs, and Lectures, as well as for Musical Performances and Concerts, as well as for festive and social gatherings of the greatest magnitude.

A grand organ, which is reputed to be one of the largest and most perfect in the world, has been erected in the Palace by Mr. Willis, under the direction of Sir Michael Costin. Archery, Cricket, and Croquet Grounds, Turfed Rides, and Racecourse with Grand Stand, well levelled Carriage Drives, Groves and Gardens, will be found in the Park, which is nobly timbered, and commands extensive and magnificent views into several counties. This Institution, therefore, which can be opened to the public in a very short space of time, will combine the advantages afforded by Museums, Exhibitions,

and Schools of Art, with scenery of the utmost beauty and pure air, thus contributing alike to the instruction, amusement, and health of the visitor.

There will be easy access to the Palace by railway communications in connexion with the Great Northern and Metropolitan Lines, and a Bill is awaiting the Royal Assent for authorizing the construction of a short line to connect the Palace with the Great Eastern system.

The Committee will have power to aid these enterprises, which are of great importance to the success of this undertaking.

The Exhibitions and Art-Union Distributions will constitute a distinctive feature of the general plan, and will comprise every characteristic of the Fine Arts. A General Exhibition will be held as soon as the requisite powers are obtained.

It is intended to apply to Parliament for power to devote part or the whole of the surplus income to Art-Union Distributions, to be held every third year during the term of the Tontine, and to appropriate a number or chance each Distribution to every Certificate in respect of every £1s. paid thereon. It is estimated that the fund for distribution will amount triennially to £100,000, and the prizes will range from £600. to £1.

The following Table indicates what any Certificate-holder may derive from this source:—

Analysis of the Probable Art-Union Prizes at each of Five Triennial Exhibitions.

Prizes of £2000 each	£12,500
30 " 400 "	12,000
40 " 300 "	12,000
50 " 200 "	10,000
50 " 100 "	5,000
50 " 80 "	4,000
50 " 60 "	3,000
50 " 50 "	2,500
50 " 40 "	2,000
50 " 30 "	1,500
100 " 25 "	2,500
100 " 20 "	2,000
100 " 15 "	1,500
100 " 10 "	1,000
100 " 9 "	900
100 " 8 "	800
100 " 7 "	700
200 " 6 "	1,300
400 " 4 "	3,200
800 " 3 "	9,000
3,000 " 2 "	16,700
5,350 "	£100,000

The value represented by the Prize Tickets is to be apportioned wholly in the selection of articles contained in the Alexandra Art-Union Exhibitions, and it will be seen that it is possible for the holder of a single right Certificate to receive Five Prizes of 50*l.* each for his investment of £1s.

The Certificates will be issued under the powers of the Trust Deed, with the same rights and privileges of the Certificate-holders, and a covenant will be contained therein on their part to observe the provisions of the Deed.

The whole of the net income of the Tontine during its existence will be applied as above explained, to the improvement of the property and to Art-Union Distributions.

An established Insurance Company has agreed, in consideration of the payment to them of a premium of one shilling for every A (or single right) Certificate, and so on in proportion for any plural rights Certificate (i.e. one shilling for each right, to pay to the holder of the certificate the value of the certificate upon the death of the holder in respect of which the Tontine prizes depend, if such death happens before the 30th June, 1886, provided such Certificate shall not have been previously surrendered, or the bearer of such Certificate for the time being shall not have drawn a prize in an Art-Union Distribution in respect of the right representing such guinea. Such premium will be paid out of the Tontine fund. The agreement is subject to 20,000 representative lives being nominated.

For the purposes of the Insurance and Tontine, every applicant for a Certificate must when requested nominate some life (which may be his own, or the age of ten and thirty years, or such other lives as the applicant may desire) and two or more other lives, or the names of two or more prominent individuals, but not of members of the applicant's family or friends. Applicants may nominate a life for each right the Certificate they apply for represents. If the applicant chooses to waive the insurance he may nominate any life.

To meet the case of any selected life having been previously nominated and assured to the amount of £600, an applicant may be required to furnish some other life or lives in substitution for that first nominated.

Upon the 30th June, 1886, the Tontine will absolutely cease; and as soon as may be after that date the whole of the property will be realized, and the proceeds will be distributed amongst the Tontineholders or Certificate-holders.

The holder of an A, or single right Certificate, in addition to his other privileges, will be entitled to free admission to the Park and also to the Palace, if open, upon every Sunday during the existence of the Tontine.

The holder of a B, or 10 right Certificate, will, in addition, be entitled to free admission on two days (not being fete days), to be fixed by the Committee, in each week.

The holder of a C, or 25 right Certificate, will be entitled to similar rights and privileges as the holder of an A or B.

The holder of an E, or 50 right Certificate, will be entitled to free admission on four days in each week (not being fete days), to be fixed by the Committee, for himself and two others, either on foot, horseback, or with a single-horse carriage.

The holder of an F, or 100 right Certificate, will be entitled to free admission on four days in each week, at all times, either on foot, horseback, or with any carriage.

The Tontine rights and privileges attaching to certain Certificates may, at the option of the holder, be surrendered for the right of admission on other days, according to a plan or scale to be published by the Executive Committee. The surrender will involve the loss of every right and privilege offered in this Prospectus to the holders of Certificates, except so far as the same are reserved as part of the consideration for the surrender.

The holder of a Certificate which shall not have been surrendered, will be entitled to participate in the proceeds of the property, at the end of the Tontine, in respect of every right depending on a representative life which shall be living on the 30th June, 1886.

Thus every subscriber of £1s. and upwards to the Tontine, or the holder for the time being of his Certificate (the same not having been previously surrendered), will, in addition to the privileges of entry to the Park and Palace, and above mentioned, be entitled to a share in the case of the death of the representative life or lives, of 50*l.* in respect of every £1s. paid by such subscriber, or will have previously drawn a prize of at least £1*s.* in the Art-Union Distribution in respect of such £1*s.* subscription, and will, when the Tontine ceases, have, in respect of each right, a right to a representative life or lives, of 50*l.* in respect of each right, which will be shared in the proceeds of the Tontine property.

Looking at the rapidly increasing value of Building Land near London, there can be no doubt that at the expiration of the Tontine, in fifteen years, the property to be then distributed amongst the holder of Certificates will be of much value.

For the convenience of management of the Tontine and property, and with that object only, a Company (limited by guarantee) has been incorporated by the title of "The Alexandra Palace and Muswell Hill Estate Management Company (Limited)." The Executive Committee of the Tontine are the Directors of that Company. The Certificate-holders will not be members or contributors of such Company.

All the landed property to be acquired for the purposes of the Tontine will be vested in the Trustees upon trust to permit the Management Company to manage the same, and with the consent of the Trustees, so far as required by the Trust Deed, to grant leases, and deal therewith for the benefit of the general undertaking, and raise further capital, not exceeding £100,000, if required, for the undertaking of the Tontine, and the payment of the Premiums (as provided by the Tontine), and upon the termination of the Tontine (the 30th of June, 1886), or so soon after as may be convenient, to sell the Tontine property and distribute the proceeds.

By the terms of the Trust Deed all questions (if any) which may arise in respect of the Tontine, during its existence or on its termination, shall be referred to such counsel as the Attorney-General for the time being may appoint.

The Purchase Contract, the Trust Deed, the Insurance Contract, and the Memoranda and Articles of Association of the Management Company will be available for inspection at the Offices of the Solicitors.

If no issue is made the subscriptions will be returned in full.

The following documents have been executed:

(1) An Agreement, dated 13th July, 1871, between the Muswell Hill Estate Company Limited and the Alexandra Palace and Muswell Hill Estate Management Company Limited of the other part.

(2) A Deed of Trust, dated 13th July, 1871, between the Alexandra Palace and Muswell Hill Estate Management Company Limited of the one part, and Henry Markby of the other party.

(3) A Deed of Trust, dated 13th July, 1871, between the London and Lancashire Life Assurance Company of the one part, and the Alexandra Palace and Muswell Hill Estate Management Company Limited of the other part.

Proposites with an outline sketch of the Palace and forms of application for Certificates will be obtained at the Offices of the Tontine, and of the Bankers.

Other Agencies for the receipt of Applications will be shortly advertised.

Applications for Certificates must be left with the Bankers at the time of payment of the deposit, and no application will be noticed unless the sum of £1*s.* in respect of each single right, or the amounts specified for plural rights applied for as above stated, shall have been paid.

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Form of Application for A, or Single Right Certificate.

To be left with the Bankers or authorized Agents.

To the EXECUTIVE COMMITTEE.

GENTLEMEN,—Having paid the sum of £1*s.* to the Bankers or authorized Agents, I request to have issued to me a Single Right Certificate in the Alexandra Palace and Muswell Hill Estate Tontine, and I hereby accept the same on the terms of the Prospectus and of the Trust Deed of the 13th July, 1871.

Upon hearing that you are prepared to issue the Certificate, I agree to nominate a representative life of the age stated in the Prospectus, upon which I desire the Tontine privileges in respect of such Certificate to depend.

Name in full of Applicant
Address
Profession or Business
Date

THE ALEXANDRA PALACE and MUSWELL HILL ESTATE TONTINE.

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RECEIVED from
the sum of £1*s.* on account of the Executive Committee of the Alexandra Palace and Muswell Hill Estate Tontine.

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Note.—This Receipt must be delivered to the Secretary of the Tontine in exchange for the Certificate.
Due notice will be given of the Certificates being ready for issue.

THE ALEXANDRA PALACE and MUSWELL HILL ESTATE TONTINE.

Form of Application for Plural Right Certificate.

To be left with the Bankers or authorized Agents.

To the EXECUTIVE COMMITTEE.

GENTLEMEN,—Having paid the sum of £1*s.* to the Bankers or authorized Agents, I request to have issued to me a Single Right Certificate in the Alexandra Palace and Muswell Hill Estate Tontine, and I hereby agree to accept such Certificates or any less number of Rights that may be allotted to me, upon the terms of the Prospectus and of the Trust Deed of the 13th July, 1871.

Upon hearing that you are prepared to issue the Certificate, I agree to nominate a representative life or lives of the age stated in the Prospectus, upon which I desire the Tontine privileges in respect of such Certificates to depend.

Name in full of Applicant
Address
Profession or Business
Date

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£1*s.*
Note.—This Receipt must be delivered to the Secretary of the Tontine in exchange for the Certificate.

Due notice will be given of the Certificates being ready for issue.

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† Here state B, C, D, or E.

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